Nalakahā (The Story of Nala) - from Kumārapālapratibodha of Somaprabhācārya - Edited with Introduction, translation and Notes in English by N.V. Vaidya. Poona, 1956.

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(THE STORY OF NALA)

FROM

KUMĀRAPĀLAPRATIBODHA

OF

SOMAPRABHĀCĀRYA

Edited with

Introduction, Notes and Translation

BY

N. V. VAIDYA
M. A.
Fergusson College,
Poona—4

1956

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NALAKAHĀ (NALACARIYAM)

FROM

KUMĀRAPĀLAPRATIBODHA

OF

SOMAPRABHĀCĀRYA

श्रीकुमारपालप्रतिबोधे

द्यूतविषये

★ नलचरितम् ★

(नलकथा)

EDITED BY

Prof. N. V. VAIDYA,

M. A.

Fergusson College,

Poona 4.

1956

PREFACE

I had edited नलकहा, वरुणकहा and two cantos from उसाणिरुद्धं in 1950 as the portion was prescribed for the Inter Arts Examination of the University of Poona. The Universities of Bombay and Karnatak have prescribed only नलकहा for their Examinations, and I am, therefore, bringing out this revised edition of नलकहा only. I hope it will serve the needs of the University students for whom it is intended.

I wish to record my sincere thanks to Prin. N. G. Suru, M. A. and to Prof. M. V. Patwardhan, M. A. for their valuable suggestions and help.

Lastly I wish to express my sincere thanks to Shri. V. A. Patwardhan and the staff of the Aryabhushan Press for their co-operation.

Fergusson College,
Poona 4
20th June, 1956

N. V. Vaidya

NALACARIYAM

FROM

ḲUMĀRAPĀLAPRATIBODHA

Introduction

Nalacariyam is taken from Kumārapālapratibodha (Kp.) of Somaprabhācārya. The text was first edited by Revered Muni Jinavijayajī, in the Gaekwad's Oriental Series (No. XIV), Baroda, 1920. It also contains a very valuable introduction, and the present section is entirely based on that. My sincere thanks are due to the Munij for the same.

The Manuscript Material :—The Baroda edition of Kp. was edited from the only two available Palm-leaf manuscripts, one of them being incomplete. The only complete Palm-leaf ms. was found in a Jain Bhandar at Patan, the ancient capital of Gujarat, and now a Taluka town in the Kadi Prant. Consequently the text is defective in many places and there are a good many gaps, one such occurring in the Nalacariyam (Page 2). In many places the editor has put question marks to indicate the doubtful nature of the text.

Title of the Work :—Though the work is generally known by the title Kp., the author himself has uniformly used the title जिणधम्मप्पडिबोह – जिनधर्मप्रतिबोध at the end of every प्रस्ताव. The title कुमारपालप्रतिबोध is used only in the colophon—at the end of the work, which is supplied by the scribe. It is obvious, therefore, that the title Kp. must have been more popular and current than the original title. Moreover the title Kp. is more significant as it gives to the reader an idea of the subject

matter of the work itself besides mentioning the name of king Kumārapāla. And as Winternitz suggests, the title Kp. is an ingenious abbreviation of 'कुमारनृपहेमचन्द्रप्रतिबद्धजिन-धर्मप्रतिबोध', with the substitution of the full name कुमारपाल instead of कुमारनृप. The mention of the name of हेमचन्द्र is, however, lacking. According to Alsdorf; the work is also known sometimes by the title 'हेमकुमारचरित'; (cp. verses 29 and 30 from the Introductory verses).

The Nature and Contents of कुमारपालप्रतिबोध:—Kp. is a didactic work and collection of tales, in verse and prose, for the most part in Prākrit, but also partly in Sanskrit and Apabhramśa. It consists of five Prastāvas ("Recitals, sermons"), by which Hemacandra, who is made the speaker, is supposed to have converted king Kumārapāla. प्रस्ताव I deals with the five commandments as to conduct, viz. avoidance of (1) killing (हिंसा), (2) gambling (द्यूत), (3) adultery (परदारागमन), (4) fornication (वेश्याव्यसन), drinking (मद्यपान), and (5) theft (परधनहरण). प्रस्ताव II with the worship of gods and teachers (देवगुरुपूजा). प्रस्ताव III with the four duties:– generosity (दान), virtue (शील) asceticism (तपस्), and meditation (भावना). प्रस्ताव IV with the twelve vows of a Jaina Layman (श्रमणोपासक); and प्रस्ताव V with the four passions (कषायस), viz. anger (क्रोध), pride (मद), deceit (माया), and greed (लोभ), and various other points of the doctrine. The separate teachings are illustrated by stories; as e. g. नलचरियं – On the vice of gambling.

Kp. As A Historical Work:—As the author Somaprabhācārya was a contemporary of Hemacandra and Kumārapāla, one would naturally expect that he would have given some detailed information about these great personages. Unfortunately, he has not done so. Obviously, writing history was not at all his object. A summary of the historical material as

available in the Kp. is given on pp. IX–XV of the Introduction to his edition by Munijī.

Importance of Kp. As A Literary Work:—Though Kp. is of much value as a historical work, it ranks very high as a literary work. The stories narrated in the work to illustrate the various virtues and vows of Jainism are a fine specimen of the narrative literature of the Jainas. As already mentioned above, the major portion of the work is in Prākrit or Jain Māhārāṣṭrī, with an admixture of Sanskrit and Apabhraṁśa. सोमप्रभ has embellished the narrative with many poetic devices and Alaṁkāras, and there are a number of Subhāṣitas, proverbs and philosophical discourses and allegorical passages to be met with in the work. The style always suits the narration. The stories are invariably told in a simple and direct style, but whenever there are any descriptive passages we get long compounds; (cp. e. g. the description of दमयन्ती entering the स्वयंवरमण्डप).

Date, Life And Works of Somprabhācārya, The Author of कुमारपालप्रतिबोधः— The author, सोमप्रभाचार्य is a well known literary figure in Jain literature. He composed the present work in Saṁvat 1241 (or 1184 A. D.), i.e. only 11 years after the death of King Kumārapāla. He was, therefore, a contemporary of Kumārapāla and his illustrious teacher Hemacandra, who was known as Kalikālasarvadnya. Somaprabha composed this work while dwelling in the residence of the poet Siddhapāla, son of the poet-king Śrī Śrīpāla, of Prāgvāṭā (Porwad) community. The work was composed for the benefit of Hariścandra and Śrīdevī, son and daughter respectively of Shet Abhayakumāra, son of Nemināga. The entire work was read out to Mahendramuni, Vardhamāna and Guṇicandra, the three learned and direct disciples of the great sage Hemacandra. Shet Abhayakumāra was, as

mentioned in the Kp. itself, the head of the charitable departments like alms–houses (दानशालाs) etc,. opened for the maintenance of helpless and disabled persons. The poet-king Śrī Śrīpāla was one of the best poets of Gujarat, and an honoured and accepted brother of Siddharāja Jayasimhadeva. His son, Siddhapāla, also was a poet of the first rank, and a beloved friend of king Kumārapāla. The poet Srīpāla was a disciple of Devasūri, the most illustrious in the lineage of preceptors of our poet. And thus the relations between the two families were very cordial. Somaprabhācārya wrote his other work, सुमतिनाथचरित also while dwelling in the house of this poet at Aṇahilpura or Pāṭaṇ.

Other Works Of Somaprabhācārya : Besides the Kp. three other works of our author are available :— (1) Sumatināthacaritra (सुमतिनाथचरित्र):— It describes the life of Sumatinātha, the fifth Tīrthaṁkara of the Jainas. Like the Kp. it is also written mainly in the Prākrit language, and contains legends and stories explaining the tenets of Jainism. It is an extensive work consisting of more than 9500 verses.

(2) Sūktimuktāvali (सूक्तिमुक्तावलि) *or* Sindūraprakara (सिन्दूरप्रकर):—This is a didactic poem consisting of hundred verses of a miscellaneous nature. The alternative title is due to the fact that its first verse begins with the words ' सिन्दूरप्रकर '. It is edited in the Kāvyamālā series, Part VII, pp. 35–51. It is also known by the name Somaśataka (सोमशतक) on the analogy of Bhartṛhari's Nītiśataka, and is very popular among the Jainas. It is repeated by heart by many a man and woman of the Jain community. Some of the verses from this work are quoted in the Kp.

(3) Satārtha-Kāvya (शतार्थकाव्य). This work consists of a single verse in Sanskrit in Vasantatilaka metre and the author has himself written a commentary on it, explain-

ing its meaning in a hundred different ways. In the first five verses he has given an index to the hundred explanations intended by him. Then follows an explanation of the verse as referring to the 24 Tīrthaṁkaras; after that the vedic deities like Brahman, Viṣṇu etc, are explained. Then his contemporaries and preceptors are referred to, such as Vādidevasūri, Hemacandra, Kumārapāla and others. And finally he has shown how the verse can be explained as referring to himself. This shows his great erudition and mastery over the language. Consequently the title Śatārthika was conferred on him and he is referred to by that appellation by many subsequent writers. The verse in question is as follows :—

कल्याणसारसवितानहरेक्षमोहकान्तारवारणसमानजयाद्यदेव ।
धर्मार्थकामदमहोदयवीरधीरसोमप्रभावपरमागमसिद्धसूरे ॥

Besides these four works, it is very likely that our author may have written some more works. For, while explaining his शतार्थकाव्य he quotes two verses with the remark, ' यदवोचाम '—" as stated by us (elsewhere)." The verses, however, cannot be traced to any of his known works.

Chronological Order of the Works :—Among the four works of our author that have come down to us, सुमतिनाथचरित्र seems to have been his first work. It is followed by सूक्तिमुक्तावलि. Then comes the शतार्थकाव्य, (composed sometime between A. D. 1177 to 1179). कुमारपाल-प्रतिबोध seems to be the last work of our author.

Kp. Well-known To Subsequent Writers :— Jina-Maṇḍanagaṇi, the author of Kumārapālaprabandha, has taken several extracts from the historical portion of Kp., and Jayasiṁhasūri, in his Kumārapālacaritra, has made a faithful imitation of the style of composition of Kp.

This clearly shows that the work was well-known to subsequent writers.

"The great Hemacandra, also called Hemācārya, was a pupil of Devacandra. He was one of the most versatile and prolific of writers, and worked in the most varied domains, both as a poet and a scholar. It is due to him that Gujarat became a main stronghold of the Śvetāmbara Jainas and has remained so for centuries, and that Jaina literature flourished so exceedingly there in the 12th and 13th centuries. He was not, however, only the author of Jinistic works, but, in addition, he provided his co-religionists with important text-books on temporal branches of learning (grammar, lexicography, poetics and metrics), so that he was called "the Omniscient of the Kali Age" (कलिकालसर्वज्ञ). He was born at Dhundhūka, a town in the neighbourhood of Ahmedabad (Gujarat) in 1089 A. D. as the son of a merchant. His parents where pious Jainas and in his early childhood he was already destined for the life of a monk. As a Jaina teacher he spent greater part of his life in the capital of Gujarat. His patron was at first the Cālukya king Jayasiṃha Siddharāja (1094-1143). This king favoured literature and science, and was a devout worshipper of Śiva, but he was so much devoted to philosophy that he called teachers of various sects to his court. Among these teachers was Hemacandra who, owing to his great erudition, not only attracted the attention of the king, but attempted to win the king's sympathy for the Jaina religion; with a view to achieving this end, he made it his business to emphasize more specially the points of agreement between the Jaina religion and authoritative Brahmanical works. Jayasiṃha's successor was Kumārapāla, who was originally also a devotee of Śiva, but was converted to Jinism by

Hemacandra. After his conversion, which is said to have taken place in 1159 A. D., he endeavoured to make Gujarat a model Jaina state. He personally renounced the sport of hunting, and prohibited in his entire realm the slaughter of animals, the eating of meat and the drinking of intoxicants, dice-playing, animal fights and betting. In addition he erected Jaina temples, and favoured the literary and scientific efforts of the Jainas. During the reign of these two kings Jaysiṃha and Kumārapāla, Hemacandra enjoyed a period of intense literary productivity. He died in the year 1172 A. D. at the age of eighty three.

There is scarcely any province of Indian literature in which the Jainas have not been able to hold their own. Above all, they have developed a voluminous narrative literature; they have written epics and novels, they have composed dramas and hymns; sometimes they have written in the simple language of the people, at other times they have competed, in highly elaborate poems, with the best masters of ornate court poetry, and they have also produced important works of Scholarship."

—M. Winteritz : A History of Indian Literature : Vol. II, pp. 482-83.

Summary of Nalacariyam (Nalakahā) as Narrated in the कुमारपालप्रातिबोध.

In the भरतक्षेत्र there was a country named कोशल. Its capital was कोशला. A king named निषध, a scion of the इक्ष्वाकु race ruled there. He had a queen named सुन्दरी, from whom he had two sons, नल and कूबर.

There was also a country named विदर्भ with its capital कुण्डिनपुर. King भीमरथ ruled there. The name of his queen was पुष्पदन्ती. They had a daughter named दमयन्ती, who was a paragon of beauty and virtue. She

was endowed with a natural star on her forehead that shone like the sun. She mastered all the arts, and she had from the beginning, a predilection for the faith of the Jinas. By her sweet and persuasive preaching, her parents also were conveted to the Jain faith. The निर्वृति goddess favoured her with the gift of an idol of the future Jina शान्तिनाथ with instructions to worship the same evey day.

भीम arranged a स्वयंवर so that दमयन्ती should choose her husband for herself. She chose नल and with the exception of king कृष्ण every one congratulated her upon her happy choice. King कृष्ण however, challenged नल to a fight, but दमयन्ती subdued him by invoking divine aid. The wedding then took place, and aftter spending a few days there, नल returned to कोशला.

On the way, the armies of नल found it very difficult to march during the dark nights, but दमयन्ती illumined the path by the sun-like star on her forehead, and they then made rapid progress.

After some time, निषध crowned नल as the king and कूबर the heir—apparent, and himself became a monk and left the kingdom.

With a view to bring the king of तक्षशिला under his sway, नल marched against him. King कदम्ब, on being defeated by नल, renounced the world. नल was impressed by his noble conduct, and having installed his son जयशक्ति on the throne, returned to his capital. नल was then crowned as the sovereign monarch by all the kings in the region of भरतार्ध.

As ill-luck would have it, नल became addicted to gambling. कूबर encouraged him in it, in the hope of winning the kingdom from नल. कूबर got the opportunity he was waiting for, and नल lost everything, including

दमयन्ती, in a gambling bout. At the request of the ministers कूबर, however, allowed दमयन्ती to accompany नल, and he also gave नल a chariot and a charioteer. नल left the city with दमयन्ती with a light heart, and on his way, purely out of fun, he uprooted a huge stone pillar and replaced it in its place, thus fulfilling the prophesy by a sage. At the request of दमयन्ती, नल decided to go to विदर्भ While passing through a forest they were attacked by Bhillas. दमयन्ती however, routed them away merely by her Huṁkāras. But while they were pursuing the Bhillas, another band of Bhillas made away with their chariot. They were now forced to resume their journey on foot. At night, while दमयन्ती was asleep, नल started reflecting on his condition and decided that it would be highly improper to go to his father-in-law in his present predicament. He, therefore, left a message for दमयन्ती, having written it in his blood on her garment, and left her. On awakening, दमयन्ती found that she was deserted by नल, and started lamenting, but was reassured by his message. She then started to to go her father's country.

Damayantī's Lone Journey :— Though she was travelling all alone, owing to the power of her virtue, she was saved from all dangers. None of the animals like tigers, lions, snakes etc. dared even approach her. Even the forest-fire was suddenly extinguished the moment it came near her. She then met a caravan. It was attacked by robbers. दमयन्ती saved it by routing away the robbers by her Huṁkāras. Then it started raining heavily for three days and nights. After the rains stopped she again resumed her journey alone. Suddenly a terrible demon appeared before her and threatened her, saying that he would devour her. She coolly replied that she was not at all afraid of death, but

on the other hand welcomed it. The demon was pleased at this and wanted to favour her. At her request, he told her that she would be reunited with her husband exactly after twelve years from the day they had set out on their journey, and the meeting would take place at her father's place. He also offered to take her to her father's place, but दमयन्ती refused to go with a stranger (परपुरुष). She then undertook certain fresh vows, and went and stayed in a mountain cave.

The leader of the caravan, not finding her in the camp, went in search of her. He found her in the cave. While they were conversing, some ascetics came to the spot. Just then, it started raining very heavily. दमयन्ती saved them from the storm by conjuring her virtue. The five-hundred Tāpasas were wonder-struck by the miracle, and were all converted to Jainism. The caravan-leader founded a settlement there called तापसपुर.

Once at midnight दमयन्ती saw the celebration by gods on the occasion of the attainment of Kevala-knowledge by a Jain monk. A god appeared there and narrated his previous history. He referred to दमयन्ती as his spiritual mother. The Kevalin also narrated his previous history. The head of the ascetics adopted the vows of a Jain monk from यशोभद्र. दमयन्ती stayed there for seven years.

Once a traveller told her that he had seen नल in a particular place. She immediately went in search of him. On the way she encountered a demoness. But she also could not harm दमयन्ती. On the way, feeling thirsty, she got water by her miraculous power, from a dry river. Then she met a caravan-leader named धनदेव, with whom she went to अचलपुर. She met in the caravan a disciple of धर्मगुप्त. At अचलपुर a shark caught hold of her leg while she was drinking water in a well.

But on her reciting the पञ्चनमस्कार मन्त्र, it released her. King ऋतुपर्ण ruled there. His queen चन्द्रयशा was struck with the beautiful form of दमयन्ती and ordered her maids to bring दमयन्ती to her. She told her history to the queen, without disclosing her identity. She volunteered to look after the दानशाला, in the hope of meeting नल. Once she saved a robber who was being taken to the gallows for having committeed theft. Later on he was converted to the Jain faith.

King भीम, on learning about the misfortune of नल and दमयन्ती, sent his emissaries everywhere in search of them. One of them, हरिमित्र, came to अचलपुर and he recognised दमयन्ती. Queen चन्द्रयशा was also delighted, as दमयन्ती was her niece. A god revealed himself there and declared that he was the thief पिङ्गल in his former birth. Having showered gold he went away. ऋतुपर्ण was then converted to Jainism. After some time दमयन्ती was sent to her father's country.

Adventures of Nala:—While going alone after deserting दमयन्ती, नल saw a conflagration. He also heard a human voice beseeching his help. It was a cobra, gifted with human speech. नल saved it, and as he was about to place it on the ground, the snake bit him. He was immediately transformed into an ugly looking dwarf. नल rebuked it for its ingratitude, and was thinking of renouncing the world, when the snake was suddenly transformed into a god. The god was none else but the (former) father of नल. He assured नल that he was destined to rule over the earth again, and that he would be reunited with दमयन्ती. He gave नल a bilva fruit and a jewelled casket. The former contained divine garments and the latter divine ornaments. He was asked to put them on whenever he wanted to regain his natural form. The god then transported नल to शिंशुमारपुर.

Immediately on his arrival there, नल brought a must elephant under control. King दधिपर्ण gave him many precious gifts, including a grant of five hundred villages. But नल declined the gift of villages. Out of respect for him, the king banned in his kingdom, hunting and drinking. नल introduced himself as हुण्डक, ex-cook of king नल. He also informed the king that he had learnt from नल the सूर्यपाकविद्या, of which he gave the king a demonstration.

Once an ambassador from दधिपर्ण mentioned in the court of भीम, that his master had in his service, an ex-cook of नल, and that he was proficient in the सूर्यपाकविद्या. दमयन्ती could not believe it, as she was assured by a sage that none but नल would be able to master the lore. She, therefore, persuaded her father to send a spy to ascertain who the cook was. A spy named कुशल was sent on that mission. The dwarf नल did not reveal his identity, but gave कुशल all the rich presents he had received from दधिपर्ण. कुशल then went back and reported to दमयन्ती. She was convinced that the dwarf must be नल himself,

In order to find out who the dwarf was, भीम finally decided to invite king दधिपर्ण alone to the (sham) Swayamvara of दमयन्ती, and that too at a very short notice. Because if the dwarf were नल he would be able to cover the distance in a very short time, but none else could. दधिपर्ण was enamoured of दमयन्ती but he was helpless. The dwarf offered to take him to विदर्भ in less than six praharas, as he also wanted to see दमयन्ती and find out what her intentions were. On the way, नल learned from the king the miraculous फलसंख्याविद्या in exchange for the तुरगहृदयविद्या.

दमयन्ती witnessed an auspicious dream the very morning नल arrived in कुण्डिनपुर. भीम expressed a desire to see the famous cook of दधिपर्ण. The latter asked his cook (cum charioteer) to cook food for them. On tasting that

food दमयन्ती was convinced that the dwarf was none else but नळ. But in order to make sure, she requested him to touch her with his little finger. And immediately she experienced a thrill in her entire body. नळ then assumed his original form by putting on the dress and ornaments given to him by the god निषध. Everybody was now happy, because नळ and दमयन्ती were reunited. नळ then marched against कूबर and challenged him to a gambling duel. This time नळ defeated कूबर and won back his kingdom; but he graciously forgave his younger brother, and reappointed him heir-apparent.

Once again नळ ruled the kingdom and spent his days happily enjoying the pleasures of senses with दमयन्ती. The god निषध, true to his promise, revealed himself before नळ and exhorted him to renounce the world. Just at this juncture there arrived a sage named जिनभद्र in the city of कोशला. नळ and दमयन्ती went and paid homage to the ascetic and asked him why they suffered as they did. He narrated to them their past history. In one of their previous births, while he was king मम्मण, in the city सङ्गर, and she was his queen वीरमती, they had harassed a monk for twelve ghaṭikas. At the end of that period, however, they repented and after listening to his preaching, became converted to the Jain faith. Later on, he was reborn as धन्य and his queen was reborn as धूसरी. In this birth also they propitiated a Jain monk, and accepted the vows of householders. But owing to their वासनाs, they were reborn as twins of deer on the mount Himavat. From there, after death, they were born as gods. Having fallen from there, they were reborn as नळ and दमयन्ती.

Because of her former gift (दान) of twentyfour Tilakas to the Jina idols, दमयन्ती possessed a natural star on her forehead. Both were endowed with uncommon beauty and lustre, and enjoyed the pleasures of kingdom as

a result of their good karman. But they suffered the loss of kingdom and separation from one another as a result of their having mocked the sage for twelve ghaṭikas. नल, on hearing this narration, renounced the world and along with दमयन्ती took to asceticism. But he could not observe the vow of celibacy. He was, consequently, given up as a bad pupil by his teachers. His father, however, again enlightened him. But नल, not being able to observe the vow (of celibacy), undertook a fast unto death, and दमयन्ती also followed suit. In their next birth, नल was reborn as king कुबेर and दमयन्ती as his wife.

In due course they will attain liberation.

कुमारपालप्रतिबोधे द्यूतविषये

नलचरितम्।

जो पुण नियममखंडं पालिज्ज अवज्जवज्जणुज्जुत्तो।
सो पुरिसो परलोए सोक्खमखंडं लहइ नूणं॥
जो य न करेज्ज नियमं निद्धम्मो जो कयं च भंजिज्जा।
सो मंसभोगगिद्धो नरयाइकयत्थणं लहइ॥

ता महाराय! जुत्तं तुमए कयं जं सत्तण्हं महावसणाणं दुवे पारद्धी मंसं च परिचत्ताणि। सेसाणि वि सव्वाणत्थनिबंधणाणि परिहरियव्वाणि। तत्थ–

जं कुलकलंकमूलं गुरुलज्जासच्चसोयपडिकूलं।
धम्मत्थकामचुक्कं दाणदयाभोगपरिमुक्कं॥
पियमायभायसुयभज्जमोसणं सोसणं सुहजलाणं।
सुगइपडिवक्खभूयं तं जूयं राय परिहरसु॥
जूयपसत्तो सत्तो समत्तवित्तस्स कुणइ विद्धंसं।
हारियअसेसरज्जो इह दिट्ठंतो नलो राया॥
रन्ना भणियं–को सो नलो? गुरुणा वुत्तं–सुण।

[1] अत्थि इह भरहखित्ते कोसलदेसंमि कोसला नयरी।
जायंति गुणा वसणस्स हेउणो जत्थ अच्छरियं॥ १॥
इक्खागुकुलुप्पन्नो निरुवमनयचायविक्कमप्पुन्नो।
अरिपत्थिवदुव्विसहो निसहो नामेण तत्थ निवो॥ २॥

तस्स सुंदरीदेवीकुक्खिसंभूया जणमणाणंदणे दुवे नंदणा, नलो कूबरो य।

[2] इओ य विदब्भदेसमंडणं कुंडिणं नयरं। तत्थ अरिसंघसिंहसरहो भीमरहो राया। तस्स सयलंतेउरतरुपुप्फं पुप्फदंती देवी। ताणं विसयसुहं अणुहवंताण समुप्पन्ना सयलतइलोक्कालंकारभूया धूया।

तीए तिलओ जाओ सहजो भालंमि तरणिपडिबिंबं।
सप्पुरिसस्स व वच्छत्थलंमि सिरिवच्छवररयणं॥ ३॥

जणणीगब्भगयाए इमीए मए सव्वे वेरिणो दमिय त्ति पिउणा कयं तीए 'दमयंति' त्ति नामं। सियपक्खचंदलेह व्व सव्वजणनयणाणंदिणी पत्ता सा वुड्ढिं। समए समप्पिया कलोवज्झायस्स।

आयंसे पडिबिंबं व बुद्धिजुत्ताइ तीइ सयलकलाओ।
संकंताओ, जाओ य सक्खिमत्तं उवज्झाओ ॥ ४ ॥

मुणिजणसेवावसओ सम्मत्तं पाविऊण सा जाया।
दुरवगमकम्मपयडिप्पमुहवियारेसु कुसलमई ॥ ५ ॥

तीए य पवयणत्थं पयंपमाणीएँ महुरवाणीए।
पिउणो वि हु जणणीए जणिया जिणधम्मपडिवत्ती ॥ ६ ॥

पणिट्ठपुण्णपेरियाए निव्वुइदेवयाए समप्पिया तीए भाविसंतिजिणस्स कणयमयपडिमा। भणिया य सा– वच्छे! इमा तुमए निच्चं अच्चणिज्जा। सा वि तं पडिवज्जिऊण तहेव काउं आरद्धा। पत्ता य सा वम्महमहारायलीलावणं जुव्वणं। तं दट्ठूण चिंतियं जणणीजणएहिं—

एसा असरिसरूवा विहिणो विन्नाणपगरिसो एसो।
जेणेसा निम्मविया दलेण तं इत्तियं चेव ॥ ७ ॥

ता नत्थि इमीए समाणरूवो वरो। अत्थि वा तहवि सो न नज्जइ। अओ सयंवरो काउं जुत्तो। जेणं तत्थ नियइच्छाए इमीए (?) अणुच्चियवरपयाणजणिओ दोसो अम्ह (न?) होइ त्ति। तओ पेसिऊण दूए हक्कारिया रायाणो रायपुत्ता य। आगया गयतुरयरहपाइक्कपरियरिया ते। नलो वि निरुवमसत्तो पत्तो तत्थ। भीमनिवइणा कयसम्माणा ठिया ते पवरावासेसु। कराविओ कणयमयक्खंभमंडिओ रम्मयाए विमाणमाण— निम्महणपंडिओ पवणुद्धुयधयपारद्धतंडवो सयंवरमंडवो। तत्थ रयाविया विविहदरिसण... । ठवियाइं तत्थ नाणारयणकिरणकडप्पकप्पियसुरिंदसरासणाइं सुवत्तसिंहासणाइं। निविट्ठा तेसु परोप्परं रिद्धिपाडिसिद्धीए पयडियप्पाणो रायाणो। पयट्टा पयासिउं बहुप्पयारे कामवियारे।

[3] एत्थंतरे जणयाएसेण समागया पसरियपहाजालभालतिलयालंकिया पुव्वदिस व्व रविबिंबबंधुरा पसन्नवयणा पुण्णिमनिस व्व संपुण्णससिसुंदरा घणत्थणमंडला मयणकेलिसरसि व्व मिलिएक्कचक्कवायमिहुणा आरत्तकरचलणकमला कंकेल्लितरुलय व्व नवपल्लवपेसला थूलमुत्ताहलाहरणहारिणी मल्लिय व्व उम्मिल्लंतकुसुमसमूहसोहिआ धवलदुकूलनिवसणा गयणलच्छि व्व सच्छसरयब्भसंगया वलक्खकडक्खच्छडाविच्छुरियदिसमुहा समुद्दवेल व्व समुच्छलंतमच्छरिंछोलिसंकुला सयंवरमडवं मंडयंती दमयंती। तं दट्ठूण विम्हियमुहेहिं महीनाहेहिं सच्चेव चक्खुविक्खेवस्स लक्खीकया।

तो रायाएसेणं भद्दा अंतेउरस्स पडिहारी।
कुमरीएँ पुरो निवकुमरविक्कमे कहिउमाढत्ता ॥ ८ ॥
कासिनयरीनरेसो एसो दढभुयबलो [बलो] नाम।
वरसु इमं जइ गंगं तुंगतरंगं महसि दट्ठुं ॥ ९ ॥

दमयंतीए भणिअं—भद्दे ! परवंचणवसणिणो कासिवासिणो सुव्वंति, ता न मे इमंमि रमइ मणं ति अग्गओ गच्छ। तहेव काऊण भणियं तीए—

कुंकणवई नरिंदो एसो सिंहो त्ति वेरिकरिसिंहो।
वरिऊण इमं कयलीवणेसु कीलसु सुहं गिम्हे ॥ १० ॥

दमयंतीए भणियं—भद्दे ! अकारणकोवणा कुंकणा, ता न पारेमि इमं पए पए अणुकूलिउं, तो अन्नं कहेसु। अग्गओ गंतूण भणियं तीए—

कम्हीरभूमिनाहो इमो महिंदो महिंदसमरूवो।
कुंकुमकेयारेसुं कीलिउकामा इमं वरसु ॥ ११ ॥

कुमरीए वुत्तं – भद्दे ! तुसारसंभारभीरुयं मे सरीरयं किं न तुमं जाणसि ? तो इओ गच्छामो त्ति भणंती गंतूण अग्गओ भणिउं पवत्ता पडिहारी—

एस निवो जयकोसो कोसंबीए पहू पउरकोसो।
मयरद्धयसमरूवो किं तुह हरिणच्छि हरइ मणं ? ॥ १२ ॥

कुमरीए वुत्तं—कविंजले ! अइरमणीया वरमाला विणिम्मविया। भद्दाए चिंतियं— अप्पडिवियणमेव इमस्स नरिंदस्स पडिसेहो। तओ अग्गे गंतूण वुत्तं भद्दाए—

कलयंठकंठि कंठे कलिंगवइणो जयस्स खिव मालं।
करवालराहुणा जस्स कवलिया वेरिजससासिणो ॥ १३ ॥

कुमरीए वुत्तं—तायसमाणवयपरिणामस्स नमो एयस्स। तओ भद्दाए अग्गओ गंतूण भणियं—

गयगमणि वीरमउडो गउडवई तुज्झ रुच्चइ किमेसो।
जस्स करिनियरघंटारवेण फुट्टइ व्व बंभंडं ॥ १४ ॥

कुमरीए जंपियं— अम्मो ! एरिसं पि कसिणभंसणं माणुसाणं रूवं होइ त्ति तुरियं अग्गओ गच्छ। वेवइ मे हिययं। तओ ईसि हसंती गया अग्गओ भद्दा जंपिउं पवत्ता—

पउमच्छि पउमनाहं अवंतिनाहं इमं कुणसु नाहं।
सिप्पातरंगिणीतीरतरुवणे रमिउमिच्छंती ॥ १५ ॥

कुमरीए वुत्तं— हद्धी ! परिस्संतम्हि इमिणा सयंवरमंडवसंचरणेण। ता किच्चिरं अज्ज वि भद्दा जंपिस्सइ ? चिंतियं च भद्दाए—एसो वि न मे मणमाणंदइ त्ति कहियं कुमरीए। ता अग्गओ गच्छामि त्ति तहेव काउं जंपिउं पवत्ता भद्दा—

एसो नलो कुमारो निसहसुओ जस्स पेच्छिउं रूवं।
मन्नइ सहस्सनयणो नयणसहस्सं धुवं सहलं ॥ १६ ॥

चिंतियं विम्हियमणाए दमयंतीए— अहो सयलरूववंतपच्चाएसो अंगसंनिवेसो, अहो असामन्नं लावण्णं, अहो उदग्गं सोहग्गं, अहो महुरिमनिवासो विलासो ! ता हियय, इमं पइं पडिवज्जिऊण पावेसु

परमपरिओसं ति। तओ खित्ता नलस्स कंठकंदले वरमाला। 'अहो सुवरियं सुवरियं' ति समुट्ठिओ जणकलयलो।

[4] एत्थंतरे खग्गं कड्ढिऊण नलं अक्खिविउं पवत्तो कण्हराओ। भो नल! न लब्भए दमयंती परिणेउं। अजुत्तं कयं इमीए जं तुमं वरिओ। न मं मुत्तुं अन्नो उचिओ इमीए। ता मुंच एयं जुज्झसज्जो वा होहि। नलेण भणियं– अरे नराहम! जइ तुमं न वरिओ दमयंतीए ता किं दूमिओ सि। संपयं पुण ममंमि वरिए एयं परित्थियं पत्थंतो न गणेसि कुलकलंकं, न आसंकसे अयसपंकं, न लज्जसे लोआओ, न बीहसे परलोयायो। ता तुमं परिच्चत्तसंतमग्गो मए सिक्खवियव्वो त्ति करवालं घेत्तूण उट्ठिओ जलंतकोवानलो नलो। दोण्हं पि संनद्धाइं विविहपहरणभीसणाइं सिन्नाइं। तओ चिंतियं दमयंतीए—हा! किं मंदभग्गा हं जं मह कए उवट्ठिओ एस पलओ। ता जइ मह अरहंते भत्ती तो भयवइ सासणदेवि! लहउ विजयलच्छिं नलो, उवसमउ समरं ति भणंतीए गहिओ वारिभिंगारो। खित्ताओ तिन्नि तोयच्छडाओ। कण्हराओ तोएण फरिसियंगो अंगारो व्व निव्वाणो नित्तेओ जाओ। पक्कपत्तं व पायवाओ पडियं से मंडलग्गं करग्गाओ। निव्विसो विसधरो व्व रोसरहिओ कण्हराओ चिंतिउं पवत्तो— अजुत्तं मए नलं पइ पलत्तं। न सामन्नपुरिसो एसो। ता मे पणमिउं जुज्जइ त्ति। तओ तेण पणामपुव्वं खमाविओ निययावराहं नलो।

संभासिउं नलेण वि विसज्जिओ कण्हपत्थिवो पणओ।
जं पणयवच्छला उत्तम त्ति सच्चं बुहा बिंति ॥ १७ ॥

नलचरिएण तुट्ठो भीमो। सक्कारिऊण विसज्जिया तेण सेसपत्थिवा। कराविओ महाविच्छड्डेण दमयंतीए करग्गहणं नलो। दिन्नाइं नलस्स करमोयणे अणेयकरितुरयरयणालंकारवत्थाईणि। एवं भीमेण संमाणिज्जंतो ठिओ तत्थ कइवयदिणाइं। तेण कयाणुगमणो पत्थिओ नियनयरिं नलो। दमयंती वि नलेण सह वच्चंती भणिया जणणीए –

जंपेज्ज पियं विणयं करिज्ज वज्जेज्ज पुत्ति परानिंदं ।
वसणे वि मा विमुंचसु देहच्छाय व्व नियनाहं ॥ १८ ॥

तं सिक्खं पडिवज्जिऊण कयप्पणामा विसज्जिया जणणीजणएहिं पत्थिया दमयंती । रहं आरोविऊण नलेण निवेसिया नियउच्छंगे ।

[5] तओ चउरंगबलुक्खयखोणिरेणुनियरेण रुद्धनहमंडलस्स नलस्स वच्चंतस्स अंतराले अत्थं गओ गयणमणी । पूरियं भुवणं विहियदिट्ठि-प्पसरसंरोहेण तिमिरसंदोहेण। न लक्खिज्जए जलत्थलतरुगिरिगड्डाइविसेसो। तहवि नियनयरुक्कंठियमणो गमणाओ न नियत्तए नलो ।

संरुद्धदिट्ठिपसरं बलं खलंतं पडंतमवडेसु ।
गच्छंतमुप्पहेणं दट्ठुं भणिया नलेण पिया ॥ १९ ॥

देवि ! जग्गसु खणं पयासेसु भालतिलयतरणिं । जओ तिमिरतिरो-हियनयणमग्गं समग्गं बलं अबलं गंतुं । उट्ठिऊण दमयंतीए करेण परामुट्ठं भालवट्टं । फुरिओ फारपहानिलओ कयंधयारविलओ तिलओ । तओ निप्पच्चूहं पहे पयट्टं बलं । कोसलापुरीपरिसरं गएण भणिया नलेण दमयंती– देवि ! जिणभवणमंडियप्पएसा एसा मे पुरी । तीए भणियं– धन्ना हं जा लद्धूण नलं नाहं निच्चं अच्चिस्सं चेइयाइं ।

[6] अह पसत्थदियहे बहुप्पवंचमंचवित्थरियरिद्धिडंबरं पइभवण-पणच्चियधयंचलचुंबियंबरं विविहतूररवाऊरियदियंतरं नच्चंततरुणिचक्क-निरंतर पए पए कीरंतमंगलो नलो पविट्ठो नयरिं । पणमिया दमयंती-सहिएण तेण जणणिजणया । अहिणंदिओ णेहिं एसो । तओ नलो दमयंती य कयाइ जलकीलं कुणंति । कयाइ दोलंदोलणसुहं अणुहवंति । कयाइ सयं गुच्छसुरहिकुसुमेहिं परोप्परं विचित्तबंधं धम्मेल्लं पूरंति । कयाइ अक्खजूएण रमंति । कयाइ सयं विविहाउज्जवायणपरो रहसि दमयंतिं नलो नच्चावेइ । एवं नलो दमयंतीए अविउत्तो नवनवेहिं विणोएहिं कालं वोलेइ । अन्नया नलं नियरज्जे कूबरं च कुमरत्ते ठाविऊण पडिवन्नं निसहेण समणत्तणं ।

अनलो व्व नलो दुव्विसहतेयपसरो सरोसवेरीहिं ।
पत्थिवमत्थयपणमियपयकमलो पालए रज्जं ॥ २० ॥

[7] अन्नया नलेण पुच्छिया मंतिणो—जणओवज्जियं चेव किमहं महिं पालेमि अओ (उअ ?) अहियं । तेहिं भणियं—तिभागूणं भरहद्धं भुत्तं निसहेण । तुमं पुण सयलं भरहद्धं भुंजसि । ता जुत्तं पुत्तो पिउणो अहिओ त्ति । किंतु पुरी तक्खसिला अत्थि इओ दोहिं जोयणसएहिं । तत्थ कयंबो राया । सो तुह आणं न मन्नेइ ।

तुह जससासिंमि विमले समत्तभरहद्धविजयसंभूए ।
उव्वहइ दुव्विणीओ एसो च्चिय लंछणच्छायं ॥ २१ ॥

एसो य तुमए उवेक्खिओ रोगलेसो व्व लद्धोवचओ दुसज्झो जाओ । जइ पुण इमं पइ पराजयमणं कयं ता पव्वयब्भट्ठो घडो व्व विणट्ठो चेव एसो । अओ पढमं दूयपेसणेण से मुणिज्जउ मणं । पच्छा जहाजुत्तं किज्जउ त्ति । तओ सिक्खविऊण पेसिओ विचित्तभणिइकुसलो दूओ । गंतूण तेण भणिओ निव्विलंबं कयंबो ।

वेरिवणदहणदावानलेण पहुणा नलेण आणत्तं ।
मह पडिसेवं पडिवज्जिऊण पालेसु नियरज्जं ॥ २२ ॥

अह न करिस्ससि एवं सीलब्भट्ठो मुणि व्व सुकयस्स ।
पाविहिसि परिब्भंसं इमस्स सत्तंगरज्जस्स ॥ २३ ॥

किं च मए तुज्झ हियं विचिंतयंतेण पेसिओ दूओ ।
अन्नह अतक्किओ चिय अहं करिंतो तुह विणासं ॥ २४ ॥

इय दूयवयणमायण्णिऊण दसणग्गदट्ठओट्ठपुडो ।
अप्पाणमयाणंतो कयंबराओ भणइ दूयं ॥ २५ ॥

तुज्झ पहू किं बालो ? किं मत्तो ? किं च वायमुत्तो सो ?
जो सयलरिउभुयंगमगरुडं न वियाणइ ममं पि ॥ २६ ॥

गुणदोसवियारखमा किं तस्स न संति मंतिणो के वि ।
जेहिं नलो न निसिद्धो असमंजसजंपिरो एवं ॥ २७ ॥

भो दूय! गच्छ जइ तुह सामी नियजीवियस्स निव्विण्णो ।
ता होउ समरसज्जो, अहं पि दूय! आगओ एसो ॥ २८ ॥

दूएण वि आगंतुं नलस्स कहियं कयंबवज्जरियं ।
तस्सोवरि सो कुविओ चलिओ चउरंगबलकलिओ ॥ २९ ॥

पत्तो तक्खसिलाए समंतओ वेढिया अणेणेसा ।
पायारो व्व दुइज्जो विहिओ कुंजरपरिक्खेवो ॥ ३० ॥

तं असहंतो संनहिऊण निग्गओ बाहिं कयंबो । विविहपहरणकिरणदुगुणियदिणमणिपहापसरं सरनियररुद्धनहमंडलं मंडलग्गसंघट्टसमुच्छलियसिहिसिहाभासुरं सुरसिद्धजक्खपिक्खिज्जंतनच्चंतकबंधनिवहं वहंतरुहिरवहिणीकमलायमाणभडमत्थयं दोहिं पि बलेहिं पारद्धं जुद्धं । नलेण भणिओ कयंबो– मारिएहिं किं इमेहि किमिप्पाएहिं पाइक्केहिं । अहं तुमं च दो वि जुज्झामो । तओ जंगमगिरिणो व्व पवत्ता दो वि बाहुजुज्झाइएहिं जुज्झिउं । जं जं जुद्धं कयंबेण मग्गिओ तत्थ तत्थ नलेण निज्जिओ सो । तओ पलाइऊण पडिवन्नसंजमो ठिओ पडिमाए कयंबो । दिट्ठो नलेण, भणिओ य– निज्जिओ अहं तुमए इमिणा सच्चरिएण, ता करेसु नियरज्जं । निरीहत्तणेण नलो अनिलो इव असारो त्ति उवेक्खिओ कयंबेण । कयंबसत्तरंजियमणेण नलेण कयंबपुत्तो जयसत्ती नाम कओ कयंबरज्जे ।

[8] विण्हुस्स व नलस्स भरहद्धरज्जाभिसेओ कओ नरिंदेहिं । पए पए भत्तिकुसलरायकोसलीयवड्ढंतकोसो कोसलाए समागओ गयणचंगणागणगिज्जंतबलो नलो विविहविणोएहिं दमयंतीए समं रमंतो गमेइ कालं । कूबरो पुण नियकुलंगारो रज्जलुद्धो नलस्स छलं गवेसंतो चिट्ठइ। चंदस्स व लंछणं भवियव्वयावसेण जायं नलस्स जूयवसणं, जिणेमि रज्जं नलं ति चिंतंतो कूबरो रमावेइ निच्चं । डमरुयगंठिमिव संचरंते

जा दुण्हं पि जूएण रमंताणं गओ बहुयकालो। अन्नया नियइवसेण नलेण जिणिउं न सक्किओ कूबरो। पडिओ नाणुकूलो नलस्स दक्खस्स वि कंखिओ अक्खो। पुणो पुणो नलसारमारणं कुणइ कूरो कूबरो। नगरगामखेडकब्बडाईणि हाराविओ नलो कूबरेण। तलाओ व्व गिम्हे जलेण जाओ हीयमाणो नलो विहवेण। विसण्णो जणो जूयंधले नले। संपज्जमाणमणोरहो हरिसिओ कूबरो। नलाणुरत्तेण लोएण कओ हाहारवो। तं सुच्चा समागया दमयंती।

सा जंपइ नाह! पसीय मज्झ पत्थेमि मुंच जूयमिणं।
नणु वसणदाणदक्खा अक्खा तुह वेरिणो व्व इमे॥ ३१॥

लहुबंधुणो वरं कूबरस्स रज्जं इमं सयं देहि।
एस हढहरियरज्जो त्ति अत्तणो मा कुरु अकित्तिं॥ ३२॥

जुद्धेहिं अज्जियं जं रज्जं तं हरियं व जूएण।
सित्थं व असोत्तगयं मज्झ मणं देव! दूमेइ॥ ३३॥

तव्वयणमंकुसं मयगलो व्व मत्तो नलो न मन्नेइ।
तीइ भणिया अमच्चा जूयाओ नलं नियत्तेह॥ ३४॥

तेहिं पि बहुं भणिओ तहवि नियत्तो नलो न जूयाओ।
न हि सन्निवायगहियस्स ओसहं किं पि संभवइ॥ ३५॥

हारियसमग्गरज्जो हारियदमयंतिपमुहसुद्धंतो।
हारियसरीरपरिहियसयलाभरणो नलो राया॥ ३६॥

भणिओ य कूबरेणं मह रज्जं मुंच इत्थ मा चिट्ठ।
तुह रज्जं दिन्नं पिउणा अक्खेहिं पुणो मज्झ॥ ३७॥

पबलभुयबलाणं भद्द! लच्छी न दूरे
परिहर मयमेवं कूबरं जंपमाणो।
परिहियपडरित्थो पत्थिओ सो पहिट्ठो
न हि विधुरसहावा हुंति दुत्थे वि धीरा॥ ३८॥

नलाणुमग्गलग्गा दमयंती निसिद्धा कूबरेण। मयच्छि ! मा गच्छ तुमं, मए जूए जियासि त्ति मे सुद्धंतं अलंकरेसु। तओ मंतीहिं वुत्तो कूबरो। परपुरिसच्छायं पि न छिवइ महासई दमयंती। ता मा खिवसु इमं नियअंतेउरे। जओ जेट्ठभाउणो भज्जा जणणि व्व दट्ठव्वा।

अह जइ हढेण एवं काहिसि तत्तो तुमं सई एसा।
छारुक्कुरुडं करिही सईण न हि दुक्करं किं पि॥ ३९॥

ता इमं सइं कोविऊण मा पडसु अणत्थे। एसा खु भत्तारमणुसरंती उच्छाहिज्जइ, किं पुण निवारिज्जइ। अलं ते नलं पइ गामखेडाइदाणेण। समप्पेहि पाहेयसहियं ससारहिं रहमेक्कं। एवं अमच्चभणिएण कूबरेण विसज्जिया नलेण सह दमयंती। समप्पिओ जहुत्तरहो। नलेण वुत्तं–जेण मए भरहद्धविजओवज्जिआ वज्जिआ लीलाए लच्छी तस्स मे किं रहेण ? पहाणेहिं भणिओ नलो – चिरसेवए वि अम्ह तुमं अणुगच्छंते निवारेइ कूबरो। किं च—

इह वंसे जो राया तं सेवामो त्ति एस अम्ह कमो।
तुमए विइन्नरज्जं ता मुंचामो कहं एअं॥ ४०॥

संपयं दमयंती चेव तुह भज्जा मंती मित्तं पाइक्को य। एसा सिरीसकुसुमसूमालसरीरा सूरकरनियरसंतत्तरेणुकणदुग्गमे मग्गे कहं कमलकोमलेहिं चलणेहिं चंकमिहि त्ति। ता नाह ! गिण्ह रहं। अणुगिण्ह अम्हे। देवीए समं समारुह इत्थ। एवं पहाणेहिं पत्थिओ, पत्थिओ रहं आरुहिऊण दमयंतीए सह नलो। ण्हाणुज्जयं व एगवत्थं दमयंतिं दट्ठूण बाहबिंदुदुगुणियहाराहिं रोइयं नगरनारीहिं। वच्चंतेण नलेण नयरिमज्झे दिट्ठो हत्थपंचसयप्पमाणो खंभो। रज्जभंसुब्भवं दुक्खं अमुणंतेणेव कोउगेण कयलीखंभो व्व करेण उक्खाओ लीलाए। उक्खायपडिरोवरूवं रायव्वयं व दंसयंतेण पुणो वि आरोविओ तत्थेव। इमं दट्ठूण जंपियं नायरेहिं—अहो ! बलसालिणो वि नलस्स रज्जब्भंसो त्ति विचित्तो

विहिनिओगो। पुव्वं नयरुज्जाणे कूबरेण सह कीलंतस्स नलस्स समागओ दिव्वनाणनयणो मुणी। कहियं तेण – भावी भरहद्धाहिणद्धसामी नलो। सो य चालइस्सइ नयरमज्झट्ठियं हत्थपंचसयप्पमाणं थंभं। एयं उभयं पि मिलियं दिट्ठं अम्हेहिं नियनयणेहिं। जं पुण नले जीवंते वि कोसलाए अन्नो राया संजाओ तं विसंवयइ। अहवा न अन्नहा मुणिवयणं ति। जइ पुण न नंदिस्सइ कूबरो, नलो चेव भविस्सइ एत्थ पत्थिवो। एवं लोयसंलावं सुणंतो रुयंतीए दमयंतीए बाहसलिलेण सिच्चंतसंदणो नयरीओ निग्गओ नलो। भणिया नलेण भीमपुत्ती – देवि! कत्थ वच्चामो। तीए वुत्तं—देव! गच्छ कुंडिणपुरं, तत्थ पाहुणो होऊण अणुगिण्ह मे तायं।

[9] तओ नलाएसेण सारहिणा चोइया कुंडिणाभिमुहं रहतुरंगा। कमेण घुरघुरंतघोरवग्घवितत्थपंथवूहं रउद्दसद्दसद्दूलसंहरियहरिणजूहं विसविसमविसप्पंतसप्पभीसणं सुणिज्जंतसावयनिवहनीसणं अरण्णं पत्तो नलो। तत्थ रुद्धो करधरियधणुबाणसिल्लेहिं भिल्लेहिं। रहं मुत्तूण ढुक्को ताण संमुहो करेण करवालं नच्चावयंतो नलो। सीहस्स व सियालेसुं को तुह इमेसु अक्खेवो, भरहद्धविजयलच्छीविलासभवणं ते किवाणो किं न लज्जए इमेसु पसुपाएसु पहरंतो त्ति भणंतीए भुयाए धरिओ रहं मुत्तूण दमयंतीए नलो। मुक्का दमयंतीए सीलमाहप्पदुस्सहा हुंकारा। हरिणव्व हरीहिं गुंजंतेहिं पणट्ठा दिसोदिसं भिल्ला। भिल्लपिट्ठओ नलेण समं गया दमयंती दूरं।

एत्तो य अन्नभिल्लेहिं रहवरो तत्थ ताण अवहरिओ।
किं कुणइ पुरिसयारो पुरिसस्स विहिम्मि विवरीए॥ ४१॥
तम्मि अरण्णे घेत्तुं दमयंतीए करं नियकरेण।
करगहणूसवसमयं सुमरावंतो नलो चलिओ॥ ४२॥
दब्भग्गभिन्नकोमलकमकमलझरंतरुहिरबिंदूहिं।
दमयंतीए तमरण्णमिंदगोवंकियं व कयं॥ ४३॥

रज्जंमि पट्टबंधो दमयंतीए सिरंमि जो आसि।
नियपडखंडेहिं नलेण सो कओ संपइ पएसु ॥ ४४ ॥

दमयंतिं दुममूले निसण्णमद्धाणगमणखिन्नतणुं।
नियपरिहाणंचलवीयणेहिं वीएइ नलराओ ॥ ४५ ॥

पाएइ नलो सलिलं पत्तपुडे आणिऊण तं तिसियं।
सा पुच्छइ नलमज्जवि गंतव्वं कित्तियमरण्णं ॥ ४६ ॥

नलेण वुत्तं—देवि! जोयणसयं अरण्णं एयं। अज्जवि पंच जोयणाइं लंघियाइं। धीरा होहि। एवं उल्लवंताणं ताणं पहे वच्चंताणं पडियारं काउं असक्को अक्को लज्जंतो व निलुक्को अत्थगिरिसिहरं। काणणेसु कंकेल्लि-पल्लवेहिं विहिओ पसत्थो सत्थरो नलेण। भणिया दमयंती—देवि! सुविऊण एत्थ देहि दिन्नदुक्खमुद्दाए निद्दाए अवसरं। अलं आयंकसंकाए, अहं ते पाहरिओ त्ति खित्तं सत्थरे नलेण नियनिवसणद्धं। वंदिऊण देवं अरहंतं, सरिऊण पंचपरमिट्ठिमंतं पसुत्ता तत्थ दमयंती। निद्दायंतीए तीए नलेण चिंतियं—

जेसिं ससुरो सरणं लहंति पुरिसा न ते पुरिसलीहं।
दमयंतीइ पिइहरं ता कह वच्चामि निब्भग्गो ॥ ४७ ॥

काऊण कुलिसकढिणं हियय मुत्तुं पियं पि दमयंतिं।
रंको व्व कहिं पि अन्नत्थ जामि घेत्तूण अत्ताणं ॥ ४८ ॥

दमयंतीइ अवाओ न कोवि सीलप्पभावओ होही।
सव्वंगरक्खणकरं कवयं सीलं चिय सईणं ॥ ४९ ॥

तओ छुरिएण छिन्नं वसणद्धं। दमयंतीवत्थंचले लिहियाइं नियरुहिरेण अक्खराइं—

वडरुक्खह दाहिणदिसिहिं जाइ विदब्भिहि मग्गु।
वामदिसिहि पुण कोसलिहि जहिं रुच्चइ तहिं लग्गु ॥ ५० ॥

अहं पुण अन्नत्थ वच्चिस्सं । तओ असइं रुयंतो व्व निहुयक्कमो गंतुं पयट्टो नलो । पियपणइणिं पसुत्तं वलियकंधरं पलोयंतो गंतूण केत्तियं पि भूमिभागं चिंतिउं पवत्तो । आहारत्थी पसुत्तं बालं एयं अणाहं वग्घो सिंघो वा जइ भक्खेज्ज ता मे का गई । अओ सूरुग्गमं जाव रक्खामि एयं । पच्चूसे वंचउ एसा सइच्छाए त्ति । तओ पडियरित्थो पुरिसो व्व नियत्तो तेहिं चेव पएहिं नलो । भूमिसुत्तं दट्ठूण दमयंतिं चिंतियं तेण, हा ! दमयंती एगवत्था एगागिणी सुवइ सुन्नारण्णे । अहो ! नलस्स अंतेउरं असूरियंपस्सं । मम कम्मदोसेण इमं अवत्थं गया एसा कमल-लोयणा । ता किं करेमि हयासो हं । अणाहं पिव पिययमं महिवीढ-लुढियं पिच्छंतो वि जं न निल्लज्जो विलज्जामि ता नूणं वज्जघडिओ म्हि । एसा अरण्णे मए मुक्का पडिबुद्धा समाणी मम पाडिसिद्धीए जीविएणावि मुच्चिस्सइ । ता पइव्वयं एयं मुत्तूण अन्नत्थ गंतुं न उच्छहइ मे मणं । जीवियं मरणं वा मे इमीए समं होउ । अहवा अवायसयसंकुले अरण्णे अहमेव दुहभायणं होमि । एसा पुण वत्थलिहियं मम आएसं मुणंती गंतूण सयणभवणे सुहेण चिट्ठिस्सइ । एवं कयनिच्छओ गमिऊण रयणिं पियमापडिबोहसमए तिरोहिओ तुरियपयक्खेवं नलो । उन्निद्दकमलामोय-सुरहिसमीराभिरामे रयणीविरामे दमयंतीए दिट्ठो सुविणो [जहा-] आरूढा अहं फलफुल्लमणहरे चूयपायवे । भक्खियाइं मए तस्स पेसलाइं फलाइं, सहस त्ति वणहत्थिणा उम्मूलिओ सो, तो पडिया अहं अंडं व पक्खिणो खोणीयले । तओ पडिबुद्धा दमयंती नलं अपेच्छिऊण जूहब्भट्ठा हरिणि व्व दिसाओ पलोयंती चिंतिउं पवत्ता । हा ! अच्चाहियं पडियं जं अरण्णे असरणा पिएण विमुक्क म्हि । अहवा पहाए मह वयणसुद्धिसलिला-णयणत्थं कत्थ वि जलासए गओ भविस्सइ पिययमो । अहवा निरुवमरूवलुद्धाए कीए वि खेयरीए रमणत्थं नीओ भविस्सइ नलो । ते दुमा ते पव्वया तं च अरण्णं, एक्को चेव चंदसुंदरमुहो न दीसइ नलो । एवं अणप्पवियप्पपज्जाउलमणा कयदिसालोया नलं अपेच्छंती भीया सुविणत्थं भाविउं पवत्ता । जो चूयदुमो पुप्फफलसमिद्धो सो

नलो राया। जं मए फलासाओ कओ तं रज्जसुहमाणणं। जं च सो वणहत्थिणा उम्मूलिओ तं दिव्वेण रज्जब्भंसं लहाविओ नलो। जं पुण पडिय म्हि तत्तो तं नलाओ चुक्क'म्हि। तो इमिणा सुविणेण दुल्लहं मे दंसणं ति।

ता रोविउं पवत्ता दमयंती मुक्ककंठमुच्चसरं।
कायरमणाण इत्थीण धीरिमा होइ न हि वसणे ॥ ५१ ॥

हा नाह! किं तए हं चत्ता? किं तुज्झ होमि भारकरी?
नहि भोगिणो कयावि हु नियकंचुलिया कुणइ भारं ॥ ५२ ॥

भो वणदेवयाओ! पत्थेमि तुब्भे, दंसेह मे पाणनाहं, तस्स पयपंकएहिं पवित्तियं पहं वा। अहवा पक्कवालुंकं व फुट्टेहि धरणि! जेण तव्विवरेण पविसिऊण पायाले पावेमि निव्वुइं। एवं विलवंती बाहजलसारणीहिं अरण्णदुमे सिंचंती नलं विणा जले थले कत्थ वि रइं अपावंती सिचयंचले अक्खराइं दट्ठूण दमयंती वियसंतवयणा वाएइ। नूणं पिययमेण चत्ता अहं देहमित्तेण न चित्तेण। कहं अन्नहा आएसदाणेण अणुग्गहिय म्हि। ता गुरुवयणं व पइणो आणं कुणंतीए मे निम्मलो इहलोओ। अओ वच्चामि पिउणो घरं। जं पइणो भवणं तं पइं विणा पराभवभवणं चेय नारीणं ति निच्छिऊण चलिया वडदुमस्स दाहिण-दिसामग्गेण, नलं व पासट्ठियं पिच्छंती नलक्खराणि। तीए विमलसील-प्पभावेण पहवंति कदा नोवद्दवा। तहा हि—

कोववससज्जियनखो वि कुडिलदाढाकडप्पदुप्पिच्छो।
पंचाणणो न सक्को समीवदेसं पि अक्कमिउं ॥ ५३ ॥

मयगंधलुद्धरोलंबटोलबहिरियसमग्गदिसचक्कं।
तंडवियकरं कुद्धं पि करिकुलं दूरमोसरइ ॥ ५४ ॥

धूमज्झामलियदिसो महंतजालो लिहियगयणग्गो।
पासमपत्तो विज्झाइ वणदवो अकयसंतावो ॥ ५५ ॥

विप्फारियफारफणाफुक्कारविमुक्कविसकणुक्केरा ।
पसरंतरोसविवसा वि विसहरा पहरिउं न खमा ॥ ५६ ॥

दिट्ठिप्पयाणमत्तेण पडिहयाणप्पदप्पमाहप्पा ।
रक्खसभूयप्पमुहा परंमुहा जंति दूरेण ॥ ५७ ॥

[10] अह पहपरिस्समसलिलधोयगत्ताए कंटयाइविद्धपायतलझरंतरुहिराए धूलिधूसरसरीरच्छवीए तीए दिट्ठो महंतो सत्थो। चिंतियं च— अहो ! अरण्णनित्थरणकारणं दिट्ठो मए पुण्णोदएण पसत्थो सत्थो। सत्थीहूआ किंचि जाव ताव सव्वओ विविहाउहभयंकरेहिं तक्करेहिं रुद्धो सत्थो। संतत्था तत्थ लोया। तीए भणिया मा बीहेह त्ति। हक्किया तक्करा— अरे दुरायारा! मए रक्खिज्जंतं मा लूडेह सत्थं, अन्नहा पाविस्सह अणत्थं। तहवि न विरमंति चोरा। तओ तीए सीलप्पभावदुस्सहा विमुक्का हुंकारा। तेहिं धणुगुणटंकारेहिं वायस व्व पणट्ठा चोरा। सत्थलोएण भणियं — अम्ह पुण्णाओ ठिया कावि देवया एसा जीए चोरेहिंतो रक्खिओ सत्थो। सत्थवाहो जणणिं व तं पणमिऊण पुच्छए—देवि ! कासि तुमं, किं वा अरण्णे परिब्भमसि ? कहिओ तीए रुयंतीए तस्स बंधवस्स इव सव्वो नियवुत्तंतो। तेण वुत्तं— महारायनलस्स पत्ति त्ति मे पूयणिज्जा सि। तुमए तक्करेहिंतो रक्खंतीए उवयारकिणिओ अहं। ता पवित्तेहि मम आवासं ति भणिऊण दमयंती नीया नियावासं। तं देवयं व आराहए सत्थवाहो।

[11] एत्थंतरे गरुयगज्जिभरियबंभंडभंडो आखंडलकोयंडदंडो सिहंडिमंडलाबद्धतंडवो घणपडलपडच्छन्नहमंडवो निरंतरासारसीयलो सलिलप्पवाहमंडियमहीयलो पयट्टो पाउसो। जाया तिरत्तं निरंतरा वुट्ठी। सुहं ठिया तत्थ दमयंती। विरयाए वुट्ठीए मुत्तूण सत्थं पत्थिया एसा। पिच्छए पिंगकेसं, गिरिं व दावानलपलित्तं, जलयं व कालकायं, कयंतं व कयदुइयरूवं कत्तियाकरालकरं, घणं व विज्जुच्छडाडोवभीसणं, रक्खसं। भणियं अणेण— सत्तरत्तछुहियस्स मे भक्खं उवलद्धियं। ता तुमं भक्खिस्सं।

तीए भणियं-भद्द ! जायस्स जंतुणो धुवो मच्चू। अकयत्थस्स मच्चुभयं। अहं पुण मूलाओ देवगुरुभत्तीए कयत्था। नत्थि मे मच्चुभयं। किंच—

विविहदुहद्दूमिआ हं मरणं पत्थेमि दुक्खमोक्खकए।
नलविरहानलदड्ढं च मं तुमं खाहिसि सुहेण॥ ५८॥

ता भक्ख, किं विलंबासि? एस मए तुज्झ अप्पिओ अप्पा।
मरणं विणा दुहाण जलंजली जायए कत्तो॥ ५९॥

तओ [तीए?] धीरियाए तुट्ठो रक्खसो। भणियं तेण- भद्दे! तुट्ठो म्हि। किं ते पियं करेमि। तीए वुत्तं- जइ तुट्ठो सि ता कहेसु कया मे पइसंगमो होहि त्ति। विभंगबलेण नाऊण अक्खियं रक्खसेण। पवासदिवसाओ आरब्भ संपुण्णे बारसे वरिसे पिउभवणट्ठियाए सयमेव मिलिस्सइ ते नलो। पुणो वि तेण वुत्तं- किं इमिणा मग्गखेएण, जइ भणासि ता निमेसमित्तेण तुमं तायमंदिरं पराणेमि। तीए वुत्तं- कयत्था हं नलसंगमकहणेण। न अहं परपुरिसेण समं वच्चामि। वच्च तुमं सट्ठाणे। पहापुंजभासुरं सुरसरीरं दंसिऊण तिरोहिओ रक्खसो। बारसवरिसियं पइणो पवासं मुणिऊण गहिया दमयंतीए नियमा। रत्तवत्थाइं तंबूलं भूसणाइं विलेवणं विगईओ न गिण्हिस्सं न जाव मिलेइ नलो। तओ तिव्वतवच्चरणपरा पारणए बीयरहियफलविहियपाणवित्ती चित्तट्ठियं संतिनाहपडिमं झायंती दमयंती गंतूणं गिरिगुहाए ठिया।

[12] सत्थवाहो सत्थमज्झे तं अदट्ठूण संभंतचित्तो गवेसंतो आगओ गिरिगुहं। झाणसमत्तीए संभासिओ सो तीए। ताण संलावं सोऊण संपत्ता तत्थ के वि तावसा। ठिया हरिणि व्व निच्चलकण्णा। एत्थंतरे थूलधाराहिं वरिसिउं पयट्टो मेहो। सरधोरणीहिं व धाराहिं ताडिज्जंतेहिं तावसेहिं जंपियं—संपयं पयप्पवंचवंचणत्थं कत्थ वच्चामो? संजायदयाए दमयंतीए भणियं—भद्द! मा बीहेह। काऊण तेसिं चउद्दिसि कुंडयं कया सीलसावणा—जइ मे सीलं अखंडियं ता कुंडयाओ बाहिं वरिसेउ मेहो। तओ छत्तच्छन्न व्व कुंडए न निवडियं

सलिलं। अन्नत्थ पत्थरा वि पलाविया पडंतपयपूरेण। तं दट्ठूण विम्हिय-मणेहिं जंपियं अणेहिं— अहो! न माणुसीए एरिसं रूवं, न वा एरिसी सत्ती। ता नूणं का वि देवया एसा। सत्थवाहेण वुत्तं—किं तुमं झाएसि, किं वा निब्भया चिट्ठसि? तीए वुत्तं—अहं अरहंतं देवं झाएमि। तप्पभावओ नत्थि मे भयं। देवगुरुधम्मसरूवं सवित्थरं कहिऊण कराविओ जिणधम्मपडिवत्तिं सत्थवाहो। तावसा वि संपत्तखीरपाणा कंजियं व नियधम्मं निंदंता पवन्ना जिणधम्मं। तत्थ सत्थवाहेण कराबियं पुरं। तं च पंचसयाइं तावसाणं इत्थ पडिबुद्धाइं ति 'तावसपुरं' ति पसिद्धं। तत्थ निम्माविंयं संतिनाहपडिमामणहरं जिणहरं। सव्वे वि जिणधम्मपरा कालं वोलंति।

[13] अन्नया निसीहे सेलसिहरे उग्गमंतरविपहापूर व्व उज्जोओ दिट्ठो दमयंतीए। दिट्ठा य उप्पयंतनिवयंता देवा। तेसिं जयजयारावेण जग्गिया जणा। तेहिं समं समारूढा दमयंती पव्वयं। तत्थ सिंहकेसरि-साहुणो कओ केवलुप्पत्तिमहिमा अमरेहिं। वंदिऊण तं मुणिं पुरो निसण्णा सव्वे। इओ य तस्स केवलिणो गुरू जसभद्दो नाम तत्थ आगओ। सो वि केवलिणं नमिऊण निसण्णो। कया केवलिणा असार-संसारसरूवपरूवणपरा धम्मदेसणा। एत्थंतरे तत्थ आगओ गयण-मुज्जोयंतो देवो। केवलिणं नमिऊण भणिया तेण दमयंती—भद्दे! इहेव तवोवणे कुलवइणो सीसो तिव्वतवचरणतप्परो कप्परो नाम अहं आसि। पंचग्गिसाहगो वि न अहिनंदिओ तावसेहिं। तओ तेसु पसरंतरोसो पत्थिओ अन्नत्थ। नीरंधतिमिरनिरुद्धाए निसाए वच्चंतो निवडिओ गिरिकंदरे। गिरिदंतग्गलग्गा भग्गा मे दंता। दंतभंगपीडापरवसो तत्थेव पडिओ। ठिओ सत्तरत्तं। तावसेहिं दुस्सुविणस्स इव तस्स वत्ता वि न कया, किं पुण पडीयारो। विसेसओ भुयंगे व गेहाओ निग्गए तवो-वणाओ तम्मि तावसाणं सुहं संजायं। सो वि तावसेसु विसेसुल्लसंतरोसो मरिऊण तत्थेव तावसारण्णे समुप्पन्नो पन्नगो। कयाइ कयफणकडप्पो

पहाविओ अहं तुह डसणत्थं। तुमए वि मं दट्ठूण पढिओ परमेट्ठिमंतो। तेण मे कण्णगोयरगएण रुद्धा गई। पुणो वि पविट्ठो बिलं। अन्नया तए तावसाणं कहिज्जंतं धम्मं सुणेमि —

जो कोहमाणमायालोहाणुगओ करेइ पाणिवहं।
सो परभवंमि पावइ जीवो तिक्खाइं दुक्खाइं ॥ ६० ॥

तओ चिंतियं मए—हा ! कहं भविस्सं जो जीववहेण चेव जीवामि। इमे य मए तावसा कहिंचि दिट्ठपुव्व त्ति ऊहापोहं कुणंतस्स मे जायं जाइसरणं। संवेगपुव्वं पुव्वदुक्कडाइं गरहंतेण कयं मए अणसणं। मरिऊण सो हं सोहम्मे समुप्पन्नो कुसुमप्पहो नाम देवो। तुह धम्मवयण-सवणाओ समुवलद्धं सुरत्तणं ति उवगारिणिं तुमं दट्ठुं आगओ हं। ता धम्मपुत्तो अहं ते। भणिया य तेण तावसा—खमह मह पुव्वकोवायरणं, पालेह पुव्वपडिवन्नं सावयव्वयं। तं च सप्पकलेवरं गिरिकंदराओ कड्ढिऊण ओलंबियं पायवे। भणियं च— जो कोइ कोवं करेज्ज सो कप्परो व्व सप्पो परभवे हवेज्ज त्ति। तओ संविग्गचित्तेण कुलवइणा भणिओ केवली—भयवं! देहि मे दिक्खं। केवलिणा वुत्तं—एस जसभद्दगुरू दिक्खिस्सइ तुमं। पुणो वि जंपियं कुलवइणा- कहं तए पडिवन्ना दिक्खा? केवलिणा कहियं- कोसलाए नयरीए कूबरस्स नंदणो अहं। भंगानयरी-सामिणा केसरिणा दिन्ना मे बंधुमई नाम नियधूया। जणयाएसेण गंतूण परिणीया सा मए। तीए सह नियत्तंतेण दिट्ठो मग्गे समोसरिओ एस आयरिओ। वंदिओ परमभत्तीए सुया सवणामयसारणी तस्स देसणा। पुच्छिओ य – भयवं कित्तियं मे जीवियं ? दिन्नोवओगेण वागरियं गुरुणा — वच्छ ! पंचेव दिवसाइं। तओ मए मरणं आसन्नं मुणिऊण भणियं — भयवं ! थेवजीविओ अहं किं करेमि संपयं ? संपत्तमणुकंपेण गुरुणा वुत्तं— वच्छ ! मा गच्छ खेयं। पडिवज्ज पव्वज्जं। जओ एगदिवसं पि एसा सग्गापवग्गकारणं। तओ अहं पवन्नो दिक्खं। गुरुनिओगेण आगओ एत्थ। सुक्कझाणानलेण दड्ढकम्मिंधणो पत्तो केवलं। एवं कहिऊण

कयजोगनिरोहो खवियभवोवग्गाहिकम्मो सिंहकेसरो गओ मोक्खं। कओ केवलिसरीरस्स सुरेहिं सक्कारो। पडिवन्ना कुलवइणा जसभद्दसूरिपासे पव्वज्जा। दमयंतीए भणिओ सूरी— ममावि देहि दिक्खं। सूरिणा भणियं— भद्दे! भुत्तव्वा तए नलेण सह भोगा। अओ न अरिहसि तुमं दिक्खं। पहाए पव्वयाओ उत्तरिऊण सूरी गओ तावसपुरं। एवं धम्मपसत्ता मलिणगत्ता सत्तसंवच्छराइं ठिया गिरिगुहाए दमयंती।

[14] अन्नया आयण्णियं तीए जहा— दमयंति! दिट्ठो मए अमुगप्पएसे तुह पइ त्ति पहियवयणं। तओ समुप्पन्नपरिओसा निग्गया गुहाओ सा। पहाविया वयणाणुसारेण। गया दूरं। पडिया अरण्णे। नलं अपिच्छंती रोविउं पवत्ता। हा! किं करेमि, कत्थ वा जामि त्ति विलवंती तं चेव गिरिगुहं गंतुमारद्धा। दिट्ठा पसारियमुहीए भक्खिस्सामि त्ति भणंतीए रक्खसीए। तीए वि न सक्किया सीलप्पभावओ भक्खिउं। सुविणदिट्ठ व्व तिरोहिया रक्खसी। अग्गओ गच्छंतीए तीए दिट्ठा निज्जला नई। पिवासापीडियाए पण्हिपहारेण सीलप्पभावओ उप्पाइयं तत्थ पाणियं। पाऊण तं पत्थिया पुरओ। परिस्संता वीसंता नग्गोहतरुतले। दिट्ठा सत्थपुरिसेहिं भणिया य—भद्दे! का तुमं देवि व्व दीससि? तीए वुत्तं—माणुसी अहं सत्थपरिब्भट्ठा अरण्णे संचरामि। दंसेहि मे तावसपुरमग्गं। तेहिं वुत्तं—अम्हे पाणियाणयणत्थं इत्थ आगया। अत्थगिरिमत्थयत्थे अक्के न सक्केमो ते मग्गं दंसिउं। जइ पुण अम्हेहिं सह आगच्छसि ता सत्थेण समं तुमं किं पि पइणं पराणेमो। गया सा तेहिं सह सत्थे। तत्थ दट्ठूण धणदेवसत्थवाहेण पुच्छिया— कासि तुमं? तीए वुत्तं – वणियपुत्ती अहं पिइहरं पत्थिया अरण्णे पसुत्ता परिचत्ता भत्तुणा। बंधवेहिं व तुह पुरिसेहिं सह आगया। सत्थवाहेण वुत्तं– अहं अचलपुरं गच्छिस्सं, ता तुमं पि आगच्छ, वच्छे! पुप्फं व पयत्तेण नइस्सं तुमं। तओ आरोविया पहाणवाहणं सा। पत्थिओ सत्थवाहो। आवासिओ वियसियद्दुमकुसुमसमुल्लसियपरागपुंजे गिरिनिकुंजे। निसाए सत्थिएण पढिज्जंतो पंचनमोक्कारो सुओ दमयंतीए। तीए वुत्तो

सत्थवाहो—जो नमुक्कारं पढइ सो सावओ साहम्मिओ मे, तं दट्ठुं इच्छामि। सो वि जणउ व्व वच्छलो तं घेत्तूण तत्थेव गओ। दिट्ठो सावओ पडलिहियं तमालदलनीलं जिणबिंबं वंदंतो। दमयंतीए वि वंदियं बिंबं। कयसावयवंदणाए पुच्छिओ — भो! कस्स तित्थयरस्स बिंबमेयं? तेण वुत्तं—सुण। धरणीरमणीमणिकंचीए कंचीए नयरीए वत्थव्वो वाणिओ हं। तत्थ अन्नया नाणजुत्तो धम्मगुत्तो नाम समागओ साहू। वंदिऊण पुच्छिओ सो मए — कया मे निव्वुई? तेण वुत्तं — देवलोयाओ चुओ मिहिलापुरीए पसन्नचंदो राया होऊण एगूणवीसतित्थयरस्स मल्लिनाहस्स पासे पडिवन्नसंजमो सिज्झिहिसि। तप्पभिइ समुप्पन्ना मे मल्लिनाहे भत्ती। पुज्जेमि पडलिहियं एयं मल्लिनाहस्स बिंबं। तेण वि पुच्छियाए दमयंतीए कहिओ नियवुत्तंतो। तेण वुत्तं—जणओ व ते एस सत्थवाहो, अहं च भाया। ता न कायव्वो तए खेओ। पहाए पत्तो सत्थवाहो अचलपुरं। तत्थ मुत्तूण दमयंतिं गओ अन्नत्थ। एसा तिसिया पविट्ठा नगरवावीए। जलदेवय व्व दिट्ठा इत्थीहिं।

तीए य वामचलणो गहिओ गोहाइ सलिलतीरंमि।
नियजाइसंगमकए दुक्खे दुक्खं धुवं एइ॥ ६१॥

तीए पढिओ नमोक्कारो। तप्पभावओ मुक्को पाओ गोहाए। सा पयं पाऊण निग्गया वावीओ। निसण्णा विसण्णमणा वावीतडे।

[15] तत्थत्थि रिउपन्नगसुपण्णो रिउपण्णो राया। तस्स चंदुज्जलजसा चंदजसा देवी। तीए दासीहिं दिट्ठा दमयंती। अच्चंतसुंदरि त्ति विम्हियाहिं ताहिं कहिया देवीए। तीए वि आणविया अप्पणो पासे। दट्ठूण दमयंतिं, अहो! महुरिमा रूवस्स त्ति भणंतीए आलिंगिया गाढं। दमयंती वि निवडिया चलणेसु देवीए। भणिया य— भद्दे! कासि तुमं। वणियपुत्ती भत्तुणा अहं अरण्णे चत्त त्ति कहियं तीए। देवीए वुत्तं— पुत्ति व्व चंदवई निच्चिंतता चिट्ठ मह घरे। देवी वि पुरपरिसरे पइदिणं दीणाणाहाईण दवावए दाणं। अन्नया दमयंतीए

भणिया देवी — जइ पुण मे भत्ता भोयणत्थं इत्थ आगच्छेज्ज ता अहं देमि दाणसालाए दाणं। निउत्ता सा देवीए। दइयं दट्ठुमणा देइ दाणं। पुच्छए अत्थिजणं — किं एरिसरूवो पुरिसो दिट्ठो तुब्भेहिं ति? अन्नदिणे दाणसालाठिया पिच्छए तलारेहिं निज्जंतं बद्धं चोरं। पुच्छए सा तलारे— किं इमिणा विणासियं ति? तेहिं कहियं—चंदवईए रयणकरंडिया हरिया अणेण, ता हणिज्जइ एसो। चोरो वि दंतगहियंगुली नमिऊण दमयंतिं भणइ – देवि! मिल्लावेहि मं, तुह सरणमागओ हं। दयावंतीए दमयंतीए कया सीलसावणा। सीलप्पभावेण तुट्टा तक्करस्स बंधा। विरलीहुआ तलारा। इमं वुत्तंतं सोऊण समागओ तत्थ राया भणइ दमयंतिं--वच्छे! किं एयं अजुत्तं कयं तुमए? नहि तक्करो रक्खिउं जुज्जइ। जओ रायधम्मो इमो, जं दुट्ठनिग्गहो सिट्ठपालणं च। जइ पुण इमं न कीरइ ता सव्वत्थ अव्ववत्थाए मच्छसंतिओ नाओ पयट्टइ। दमयंतीए विन्नत्तं— देव! दयापरवसम्मणाए मए एवं कयं। ता खमियव्वो मे इमो अवराहो। जओ दुट्ठरोगो व्व इमस्स पीडा संकंता मे मणे। तओ मुक्को तक्करो रन्ना। सो वि 'तुमं मे माय' त्ति जंपंतो पइदिणं पणमेइ दमयंतिं। अन्नया पुच्छिओ सो तीए—को तुमं, कत्तो वा आगओ सि? तेण कहियं— अहं तावसपुरवासिणो वसंतसत्थवाहस्स पिंगलो नाम दासो। जूयाइवसणासत्तेण मए वसंतसत्थवाहस्स चेव भवणे खत्तं खणिऊण अवहरियं सारदव्वं।

घित्तूण तं सहत्थे पाणभएणं पहे पलायंतो।
चोरेहिं लुंटिओ, कित्तियं व कुसलं कुसीलाण॥ ६२॥

इह आगंतूण मए पारद्धो सेविउं इमो राया।
दट्ठुं चंदवईए आहरणकरंडियं कहवि॥ ६३॥

चलियं मह चित्तणं तग्गहणमणोरहो समुप्पन्नो।
पाएण कुपुरिसाणं न सहावो अन्नहा होइ॥ ६४॥

तं घित्तुं निक्खंतो पावरियतणू पडेण विउलेण ।
चोरो त्ति लक्खिओ हं इंगियकुसलेण नरवइणा ॥ ६५ ॥

रायाएसेण बद्धो तलारेहिं अहं । वहत्थं निज्जंतेण मए दिट्ठा तुमं । पच्चभिजाणिऊण पवन्नासि सरणं । मोइओ म्हि तुमए । किं च, तावसपुराओ निग्गयाए तुमए मुक्कभोयणो वसंतसत्थवाहो ठिओ सत्तरत्तं । जसभद्दसूरिणा सेसजणेण य बुज्झविओ भुत्तो अट्ठमदिणे । कयाइ पहाणपाहुडं घित्तूण गओ सत्थवाहो कूबरं दट्ठुं । तेणावि तुट्ठेण दिन्नं इमस्स छत्तादिलंछियं तावसपुरपहुत्तणं । सो वि तूररवाऊरियदियंतरो आगओ तावसपुरं । पालए तत्थ रज्जं । दमयंतीए य पावपव्वयवज्जं पव्वज्जं गहाविओ पिंगलो ।

[16] अन्नया आयण्णियं भीमेण— जहा जूए जिणिऊण नलं अलंकरियं कूबरेण रज्जं । दमयंतिं घित्तूण पविट्ठो नलो महाडविं । न जाणिज्जइ कत्थ वि किं जीवइ मओ वा । तं सोऊण थोरंसुसलिल— सिच्चंतथणभरा परुन्ना पुप्फदंती । पेसिओ भीमेण तेसिं गवेसणत्थं पहुकज्जकरणपडुओ हरिमित्तो नाम बडुओ । कमेण पत्तो अचलपुरे रिउपण्णस्स रन्नो पासं । पुच्छिओ चंदजसादेवीए – कुसलं मम बहिणीए पुप्फदंतीए ? बडुएण वुत्तं—निच्चं पि कुसलं देवीए । किंतु नलदमयंती-रज्जभंससवणाओ संजाओ देवीए महंतो चित्तसंतावो । चंदजसाए वुत्तं – किं भणिसि त्ति ? बडुएण कहिओ मूलाओ नलजूयवुत्तंतो । तओ चंदजसं रुयंतिं दट्ठुं परुन्नो रायलोओ । सव्वं सोयनिब्भरं पेच्छिऊण छुहापीडिओ बडुओ गओ दाणसालं । निविट्ठो तत्थ भोयणत्थं । दाणाहिगारिणिं दमयंतिं उवलक्खिऊण समुप्पन्नपरिओसो पणओ सो । देवि, गिम्हे वीरुहाए व्व का एसा ते अपसत्था अवत्था ! दिट्ठिआ दिट्ठासि जीवंती । संपयं कुसलं सव्वेसिं । एवं जंपिऊण वीसरियछुहादुक्खो गओ चंदजसा— समीवं । भणियं अणेण — वद्धाविज्जसि, अत्थि ते दाणसालाए दमयंती । तं सोऊण आगया तत्थ चंदजसा । तीए आलिंगिया गाढं दमयंती

भणियं च—धिद्धी मं जीए इयरजणक्खिलक्खणेहिं सामुद्दियलक्खणेहिं अक्खिया वि नोवलक्खिया तुमं। वच्छे, वच्छला वि अहं अत्ताणं गोविऊण किं वंचिया तुमए? का वा ते लज्जा ममंतिए? कहेहि किं तुमए मुक्को नलो, नलेग वा मुक्कासि? नूणं नलेण मुक्का तुमं। तुमं पि जइ वसणवडियं पइं परिच्चयसि ता धुवं रवी अवरदिसाए उग्गमेज्जा। हा नल! न लज्जसे गुणसंचयं चयंतो एयं। किं ते कुलो—चियमिणं? गिण्हामि ते दुक्खं। किज्जामि उयारणं। खमेसु मे अवराहं जं नोवलक्खियासि। कत्थ वा फुरियकंतिनिलओ ते भालतिलओ? नियनिठ्ठीवणेण चंदजसाए परामुट्ठं भालपट्टं दमयंतीए।

अक्को व्व मेहमुक्को सुवण्णपिंडो व्व अनलउत्तिण्णो।
दमयंतीए भाले तिलओ तो फुरिउमारद्धो ॥ ६६ ॥

अह देवयाइ पडिम व्व ण्हविया नियकरेहिं देवीए।
पवरंसुयाइं परिहाविऊण नीया निवसमीवे ॥ ६७ ॥

चंदजसा दयंती य दोवि रन्नो सहाइ उवविट्ठा।
तंमि समयंमि सूरो भुवणपईवो गओ अत्थं ॥ ६८ ॥

तिमिरेण कज्जलेण व भायणं गयणमंडलं भरियं।
तहवि न रायसहाए वियंभिओ तिमिरलेसो वि ॥ ६९ ॥

तो रन्ना वागरियं अत्थमिओ नणु रवी न इह दीवो।
अत्थि न वा जलणो ता किमेस एवंविहुज्जोओ ॥ ७० ॥

तओ देवीए दंसिओ सहजो पहापुंजनिलओ दमयंतीए भालतिलओ। कोउगेण रन्ना नियकरेण पिहिओ। तओ गिरिगुह व्व तिमिरनिब्भरा जाया रायसहा। ओसारिऊण पाणिं पुच्छिया रन्ना रज्जभंसाइवत्तं। ओणयमुहीए रुयंतीए तीए कहिया सव्वा वि सा। रन्ना वि नियउत्तरिज्जेण नयणाइं परामुसंतेण भणियं—पुत्ति! मा रुयसु, सुरासुरेसु वि पहवइ विही।

[17] एत्थंतरे तरणिकरणियरतेयप्पसरेण अमरेण परिसाए आगंतूण कयंजलिणा भणिया दमयंती— अहं तुह आएसेण पिंगलो चोरो चारित्तं घित्तूण विहरंतो गओ तावसपुरं । तत्थ मसाणे ठिओ पडिमाए। चियानलेण डज्झंतो धम्मज्झाणपरो परमेट्ठिमंतं सुमरंतो पुव्वपावाइं गरहंतो गओ पंचत्तं। संजाओ पहापसरभासुरो सुरो। अवहिणा मुणियपुव्वभवो जीवियरक्खणेण पव्वज्जापडिवज्जावणेण उवगारिणिं तुमं दट्ठुं आगओ। ता चिरं नंद तुमं ति। तओ सत्त कणयकोडीओ वरिसिऊण तिरोहिओ देवो। एवं देवेण दंसियं सुकयफलं पच्चक्खं पिक्खंतो पवन्नो रिउवण्णो जिणधम्मे। समए विन्नत्तो बडुएण एसो— देव ! विसज्जेह दमयंतिं पिइहरं। चंदजसाए वि वुत्तं— एवं होउ त्ति । तओ रिउवण्णेण रन्ना विसज्जिया चउरंगबलकलिया चलिया दमयंती। तं आगच्छंतिं सोऊण सिणेहतंतुसंदाणिओ निग्गओ पुप्फदंताए समं संमुहो भीमभूवई। जणणिजणए दट्ठूण तुट्ठचित्ता मुत्तूण वाहणं निवडिया पाएसु तेसिं दमयंती।

ताण घणुक्कंठाणं चिराओ मिलियाण नयणनीरेण।
निवडंतेण समंता महीयले कद्दमं जायं ॥ ७१ ॥

जउँण व्व जण्हुकन्नं जणणिं आलिंगिऊण दमयंती।
लग्गूण जणणिकंठे विमुक्ककंठं चिरं रुयइ ॥ ७२ ॥

तो वयणपंकयाइं जलेण पक्खालिऊण विमलेण।
अखिलं पि सुक्खदुक्खं परोप्परं जंपियं तेहिं ॥ ७३ ॥

अह भणइ पुप्फदंती अंकं आरोविऊण दमयंतिं।
दिट्ठासि जं जियंती तं सुकयं जग्गए अम्ह ॥ ७४ ॥

अम्ह घरे अच्छंती सुहेण पिच्छिहिसि नियपइं वच्छे।
चिरकालाउ वि पावइ भद्दाइं जणो हि जीवंतो ॥ ७५ ॥

तुट्ठेण रन्ना दिन्नाइं बडुयरस गामपंचसयाइं। नगरे गंतूण दमयंती

आगय त्ति सत्त दिणाणि कया विसेसओ देवगुरुपूया। अट्ठमदिणे भणिया दमयंती—तहा करिस्सं जहा सिग्घं ते नलसंगमो भविस्सइ त्ति।

[18] तया य दमयंतिं मुत्तूण रण्णे परिब्भमंतेण नलेण दिट्ठो वणनिगुंजाओ संजाओ धूमो, जो भमरमालासामलो उड्ढं वड्ढंतो, गिरि व्व अच्छिन्नपक्खो अंतरिक्खे रिक्खंन्तो लक्खिज्जइ, निमेसमित्तेण जो फुरंतजालाकरालो जलहरो व्व महीयलुच्छलियविज्जुपुंजपिंजरो नज्जइ। तओ पसरियडज्झंतवंसतडयडारवो विविहसावयक्कंदभेरवो कयदुमोवद्दवो पलित्तो दवो। तत्थ 'इक्खागुकुलकमलमत्तंडमंडल नल! रक्ख ममं' ति सद्दो सुओ नलेण। निक्कारणकरुणापहाणत्तणेण सद्दाणुसारओ वच्चंतेण दिट्ठो 'रक्ख रक्ख' त्ति भणंतो वणब्भंतरे भुयंगमो। 'कहं मे नामं कुलं वा वियाणइ इमो? कहं वा सप्पस्स माणुसी भास'? त्ति विम्हियखित्तचित्तेण तस्स कड्ढणत्थं खित्तं उत्तरिज्जं। तं च भूविलग्गं वेढियं नियभोगेण भोगिणा। रज्जु व्व कूवाओ कड्ढिऊण वणदवाविसए पएसे पन्नगं मुत्तुकामो तेण डक्को करे नलो। तं भुयंगं भूयले खिविऊण भणियं नलेण—साहु कयं कयन्नुणा तुमए जं मम उवगारिणो एवं उवगरियं! सच्चं खु एयं, 'जो खीरं पाएइ सो वि डसिज्जइ तुह जाईए'। एवं उल्लवंतस्स नलस्स विसप्पंतेण सप्पविसेण सजीवं चावं व जायं खुज्जं सरीरं। पिसाओ व्व कविलकेसो, करहो व्व लंबोट्ठो, रंको व्व सुहुमपाणिपाओ, गणवइ व्व लंबोयरो संपन्नो नलो। बीभच्छसव्वगत्तं अत्ताणं पिच्छिऊण चिंतियं नलेण— 'अहो! इमिणा रूवेण मुहा मे जीवियं। ता परलोओवयारिणिं पव्वज्जं पवज्जामि'। एवं चिंतापवन्नस्स नलस्स पन्नगो संपत्तो पसरंतपहामंडलो लसंतमणिकुंडलो सुरो। भणियं अणेण— परिच्चय विसायं, तुह पिया अहं निसहो। तया तुह रज्जं दाऊण पडिवन्नपव्वज्जो मरिऊण समुप्पन्नो बंभलोए देवो। अवहिनाणेण मुणिया मए इमा ते अवत्था। अओ मए मायाए भुयंगरूवं काऊण खयखारक्खेवो व्व दुद्दसापडियस्स ते सरीरे विरइयं विरूवत्तणं। तं च कडुओसहपाणं व उवगारं ति चिंतियव्वं तए।

जओ किंकरीकया तुमए सव्वे वि रायाणो ते विरूवत्तणेण अणुवलक्खिज्जं तुमं न उवद्दविस्संति। पव्वज्जामणोरहं पि संपयं मा करेसु। अज्ज वि भुत्तव्वा तित्तिया तुमए मही। अहं चेव चारित्तपडिवत्तिसमयं ते कहिस्सं। तहा गिण्हेसु बिल्लमेयं रयणकरंडयं च धरेसु जत्तेण। जया य सरूवं अप्पणो इच्छसि तया फोडेज्ज बिल्लं, पेच्छिहिसि तस्स मज्झे देवदूसाइं, उग्घाडिज्ज रयणकरंडयं, तत्थ पलोइहिसि हारप्पमुहाहरणाइं। तेहिं देवदूसेहिं आहरणेहिं य परिहिएहिं पाविहिसि तक्खणेण नियरूवं। नलेण पुच्छिओ देवो दमयंतीए वुत्तंतं। सइत्तणपहाणो कहिओ तेण सव्वो। भणिओ देवेण नलो — किमेवं अरण्णे परिब्भमसि। पराणेमि तुमं तत्थ जत्थ गंतुमिच्छसि। नलेण वुत्तं — सुंसुमारपुरे पराणेसु मं। तओ तहा काऊण देवो गओ सुरलोयं।

[19] नलो वि तन्नगरुज्जाणभूसणे जिणभवणे पणमिऊण नमिनाहं पत्तो सुंसुमारपुरदुवारं। तत्थ उम्मूलियालाणक्खंभो पवणफरिसे वि धूणियासणो उवरि संचरंते सकुंते वि करेण कड्ढंतो भंजंतो तरुवणं वियरिओ मत्तहत्थी। तत्थ दहिवण्णेण रन्ना पायारं आरुहिऊण भणियं— जो एयं मत्तकुंजरं वसीकरेइ तस्स जं मग्गियं संपयच्छामि। नलखुज्जेण वुत्तं— कत्थ सो मत्तमयगलो जेण अहं वसीकरेमि। एवं भणंतस्स खुज्जस्स घणो व्व गज्जंतो तं पएसं आगओ गओ। जवेण तं पइ पहाविओ खुज्जो। करिकराघायवंचणकुसलेण अग्गओ पच्छओ पासओ य संचरंतेण तेण नीओ परिस्समं करी। गरुडो व्व उप्पइउण आरूढो तस्स खंधे। पुव्वासणे ठाऊण कलावे खिविऊण चलणे आहओ कुंभत्थले चवेडाए। करकलियंकुसेण वाहिओ करी खुज्जेण। उग्घुट्ठो जयजयारवो जणेण। दिन्नं रन्ना सुवण्णसिंखलं। वसं नेऊण नीओ नलेण आलाणक्खंभं वारणो। तओ उत्तरिऊण अकयपणामो दहिवण्णस्स रन्नो आसन्ने निसण्णो नलो। रन्ना भणिओ —भो खुज्ज! अत्थि हत्थिसिक्खा-वियक्खणं, किमन्नं पि विन्नाणं ते? खुज्जेण भणियं—किमन्नं कहेमि,

जइ सूरियपागं रसवइं दट्ठुं इच्छसि ता करेमि । तओ रन्ना गंतूण गेहं खुज्जस्स समप्पियं मुग्गतंदूलसागवेसवारप्पमुहं । सूरायवे थालीओ मुत्तूण सूरविज्जं सरंतेण खुज्जेण कया दिव्वा रसवई । कप्परुक्खदिन्नं पिव मणुन्नं तं रसवइं भुत्तो सपरिवारो राया । जंपियं रन्ना – अहो रसवईए पागपगरिसो, अहो रसमहुरिमा, अहो विसेसपेसलया, अहो साव्विंदिउवयारित्तणं । एरिसं रसवइं नलो चेव जाणइ तओ नलं सेवंतस्स मे परिचिया चिरं एसा । ता किं तुमं नलो सि खुज्ज ? न वा विरूवो एरिसो नलो । कहं वा जोयणसयदुगंतरियस्स तस्स आगमो ? कत्तो वा भरहद्धसामिणो तस्स एगागित्तणं ? तओ तुट्ठेण रन्ना दिन्नाइं खुज्जस्स वत्थालंकरणाइं, टंकलक्खं, गामाणं च पंचसयाइं । से सव्वंपि गहियं खुज्जेण । न गहियाइं गामाण पंचसयाइं । रन्ना वुत्तो खुज्जो— किमन्नं पि किंचि ते दिज्जउ ? खुज्जेण जंपियं— जइ एवं, पारद्धिं मज्जं च नियरज्जेसु निवारेसु । रन्ना वि तव्वयणबहुमाणओ तहेव कयं ।

[20] अन्नया रन्ना पुच्छिओ खुज्जो— को तुमं कत्तो वा आगओ ? खुज्जेण जंपियं— कोसलाए नलरायस्स सूययारो हुंडिओ नाम अहं । तस्स पासे सिक्खिआओ कलाओ । नलो कूबरेण बंधुणा जिणिओ रज्जं, दमयंतिं घित्तूण पवन्नो अरण्णं । विवन्नो तत्थेव नलो । तओ अहं आगओ तुह समीवं, न उण अगुणन्नुणो कवडकूवस्स कूबरस्स पासे ठिओ ।

तो दहिवण्णनरिंदो सोऊण नलस्स मरणवुत्तंतं ।
तं सोयं संपत्तो पारिज्जइ जो न कहिउं पि ॥ ७६ ॥
दमयंतीपिउपासे दहिवण्णनिवेणं अन्नया दूओ ।
केणावि कारणेणं पट्ठविओ मित्तवित्तीए ॥ ७७ ॥

भीमेण सक्कारिओ दूओ । कयावि पत्थावे पत्थिवस्स पुरओ जंपियं दूएण– मम सामिणो समीवे नलस्स सूवयारो अत्थि, नलोवएसओ सो मुणइ सूरपागं रसवइं । तं सोऊण दमयंतीए जंपिओ पिया– ताय,

पणिहिं पेसिऊण जाणाहि केरिसो सूवयारो। नलं विणा न याणइ सूरपायं रसवइं [अन्नो कोवि], जइ पुण गोवियप्पा नलो चेव हविज्ज एसो।

[21] तो सामिकज्जकुसलो कुसलो नामेण पेसिओ विप्पो।
दहिवण्णसूवयारस्स रूवजाणणकए रन्ना ॥ ७८ ॥
सो सुंसुमारनयरे पत्तो सुहसउणदुगुणिउच्छाहो।
खुज्जं दट्ठुं तस्संतिए निसण्णो विसण्णो य ॥ ७९ ॥
कुसलो चिंतेइ इमं, कत्थ नलो कत्थ खुज्जओ एसो।
जं मेरुसरिसवाणं अंतरमेसिं पि तं चेव ॥ ८० ॥

तओ चित्ते किंपि संपहारिऊण कुसलो दुहयं गाएइ—

निट्ठुरु निक्किवु काउरिसु एकु जि नलु न हु भंती।
मुक्क महासई जेण वणि निसि सुत्ती दमयंती ॥ ८१ ॥

तं पुणोपुणो गिज्जमाणं सोऊण दमयंतिं संभरंतो गलंतंसुजलो परुन्नो नलो। 'किं रुयसि' त्ति पुच्छिओ कुसलेण। खुज्जेण जंपियं—करुणरस-संगयं गीयं ते सुणिऊणं रुवामि। खुज्जेण पुच्छिओ सो ईहियत्थं। नल-जूयाओ आरब्भ विदब्भाए दमयंतीगमणपज्जंता कहिया कहा कुसलेण। पुणो वि वुत्तं विप्पेण—खुज्ज! दहिवण्णस्स रन्नो दूएण भीमरायस्स अग्गओ सूरपागसूवयारो त्ति कहिओ तुमं। सूरपागपच्चलो नलो चेव त्ति चिंतंतीए दमयंतीए जणयं अब्भत्थिऊण पेसिओ अहं ते दंसणत्थं। तुमं दट्ठूण चिंतियं मए—कत्थ अच्चत्थं अमणुज्जो खुज्जो, कत्थ वा सव्वंगोवंगपेसलो नलो। कत्थ कवलियतिमिकुडुंबगो बगो, कत्थ वा कयजणाणंदो चंदो। तहा मम आगच्छंतस्स संमुहो सउणसंघाओ संजाओ सो वि निप्फलो, जं तुमं न होसि नलो। दमयंतीपिम्मपरवसेण खुज्जेण नीओ नियगेहं विप्पो। जओ—

जत्थ जणो वसइ पिओ तीएँ दिसाएँ समागओ संतो।
काओ वि कुणइ हरिसं किं पुण पियपेसिओ पुरिसो ॥ ८२ ॥

महासईए दमयंतीए महापुरिसस्स नलस्स य कहंतस्स ते किं सागयं कीरउ त्ति वुत्तूण कया भोयणाइपडिवत्ती। दिन्नं दहिवण्णदिन्नं आहरणं। तओ पत्तो कुसलो कुसलेण कुंडिणपुरं। कहिओ भीमस्स मत्तकरिवसीकरणमूलो सव्वो खुज्जवुत्तंतो। दमयंतीए वुत्तं—ताय! नूणं नलो सो, किंतु केणावि आहारदोसेण कम्मदोसेण वा विरूवो जाओ।

करिसिक्खाकुसलत्तं सूरियपागस्स करणसामत्थं।
अच्चब्भुयं च दाणं नलं विणा नत्थि अन्नत्थ॥८३॥

ताय! केणावि उवाएण तं खुज्जं इह आणेसु जेण तं सयं परिक्खेमि। भीमेण वुत्तं—पुत्ति! अलियं सयंवरं पारंभेमि, हक्कारेमि दहिवण्णं। दहिवण्णो पुव्वं पि ते लुद्धो आसि, परं तुमए नलो वरिओ। ता एण्हिं तुह सयंवरं सुणिऊण सिग्घं आगमिस्सइ सो, तेण सह खुज्जो वि। जइ सो नलो ता तुमं अन्नस्स दिज्जंतिं न सहिस्सइ। तहा तुरयहिययन्नू नलो अत्थि। जइ सो खुज्जो नलो ता रहतुरयपेरणेण जाणियव्वो नलो त्ति। नलस्स पेरंतस्स पवणतुल्लरया तुरया हवंति। आसन्नं दिवसं कहिस्सं। जइ तत्थ आगमिस्सइ खुज्जो वेगेण सो नलो नूणं। अन्नो वि थीपरिभवं न सहइ किं पुण नलनरिंदो। पेसिओ भीमेण दहिवण्णस्स दूओ। कहिओ तेण चित्तसुद्धपंचमीए दमयंतीसयंवरो। चिंतियं दहिवण्णेण, 'अहिलसणीया मे दमयंती, परं दूरदेसे सा, पच्चूसे पंचमी, न तीरइ तत्थ गंतुं। ता किं करेमि' त्ति मीणो व्व थोयजले पत्तो अरइं दहिवण्णो। खुज्जेण चिंतियं—दमयंती महासई न पुरिसंतरं इच्छइ, इच्छेज्ज वा तहावि मइ विज्जमाणे को गिण्हेज्ज तं। ता तत्थ दहिवण्णं छहिं पहरेहिं नेमि, जेण अणेण सह ममावि पसंगेण दंसणं होइ। खुज्जेण वुत्तो दहिवण्णो—किं तम्मसि तुमं? कहेहि कारणं। न हि अकहियरोगस्स रोगिणो चिगिच्छा कीरइ। रन्ना वुत्तं—संपन्नो कयसुरपुरपवेसमंगलो नलो। पुणो वि दमयंती संपयं सयंवरं करिस्सइ। अत्थि मे दमयंतीए अहिलासो। दूरे विदब्भा। छच्चेव पहरा अंतरे।

बहुयादिवसेहिं आगओ दूओ । अहं पुण कहं इत्तिएण कालेण वच्चिस्सामि त्ति चिंताए न पावेमि निव्वुइं । खुज्जेण वुत्तं—जच्चतुरयजुत्तं अप्पेहि मे रहं जेण पच्चूसे तत्थ तुमं नेमि । न सामन्नपुरिसो एसो, किं तु खेयरो सुरो व त्ति चिंतिऊण समप्पिओ जहुत्तरहो रन्ना । तं काऊण पगुणं भणिओ नलेण दहिवण्णो – आरोह रहं ।

राया थइयाइत्तो छत्तधरो दुन्नि चामरकरा य ।
आरूढा तंमि रहे पंच इमे खुज्जओ छट्ठो ॥ ८४ ॥

तं बिल्लं च करंडं च कडियडे बंधिऊण वत्थेण ।
कयदेवगुरुसुमरणो तुरंगमे खेडए खुज्जो ॥ ८५ ॥

हयहिययजाणएणं नलेण चोइज्जमाणवरतुरओ ।
गंतुं रहो पयट्टो पहुच्चित्तेणं विमाणं व ॥ ८६ ॥

अह दहिवण्णस्स पडो पडिओ रहवेगपवणउद्धूओ ।
तेण परिओसवसओ नलस्स ओयारणं व कओ ॥ ८७ ॥

दहिवण्णेण कहियं एयं खुज्जस्स । हसिऊण भणियं खुज्जेण– कत्थ पत्थिव ! अत्थि ते पडो ? पडपडणाओ पंचवीसं जोयणाइं आगओ रहो । किं च मज्झिमा इमे तुरया । जइ पुण उत्तमा हवेज्ज ता इत्तिएण कालेण चोइज्जमाणा वरपंचासजोयणाइं रहो आगच्छेज्जा । दहिवण्णेण अक्खरुक्खं पिक्खिऊण अक्खियं—इत्थ अक्खे जत्तियाइं फलाइं चिट्ठंति, अगणंतो वि तेसिं संखं जाणेमि अहं, नियत्तंतो ते कोउगं दंसिस्सं । खुज्जएण भणियं—मए सारहिंमि मा बीहेसु कालक्खेवाओ । एगमुट्ठिप्पहारेण पाडेमि सव्वाइं फलाइं तुह पुरओ । रन्ना वुत्तं – पेच्छ अच्छेरं । पाडेहि तुमं, चिट्ठंति अट्ठारससहस्साइं फलाणं । तओ मुट्ठिघाएण पाडियाइं ताइं खुज्जेण । गणियाइं दहिवण्णेण जाव तित्तियाइं चेव । दिन्ना दहिवण्णस्स पत्थिएण तुरयहिययविज्जा । गहिया दहिवण्णाओ फलसंखाविज्जा । पहाए कुंडिणपुरासन्ने पत्तो रहो । वियसियवयणकमलो संपन्नो दहिवण्णो ।

[22] एत्थंतरे रयणीविरामे दमयंतीए दिट्ठो सुविणओ। कहिओ विहिपुव्वं पिउणो। जहा– दिट्ठा मए निव्वुइदेवी आणेयंती इत्थ गयणे कोसलुज्जाणं। देवीवयणेण पुप्फफलकलियं आरूढा अहं चूयपायवं। मम हत्थे समप्पियं पहाणपउमं देवीए। पडिओ पुव्वारूढो झत्ति विहंगमो। भीमेण वुत्तं– 'पुत्ति! सोहणो सुविणो। निव्वुइदेवी ते पुण्णरासी जग्गिओ। कोसलुज्जाणं कोसलारज्जलाभकरं। मायंदारोहणं नलसंगम-कारणं। पुव्वारूढविहंगमपडणं कूबरस्स रज्जब्भंसो। पच्चूसे दिट्ठो त्ति अज्जेव ते मिलिस्सइ नलो। तयाणिं चेव पत्तो पुरदारं दहिवण्णो, कहिओ मंगलाभिहाणपुरिसेण भीमस्स। झत्ति आगंतूण मित्तो व्व परि-रंभिओ भीमेण। समप्पिओ पवरावासो। भोयणाइपडिवत्तिं काऊण भणिओ भीमेण– अत्थि ते सूरपागसूवयारो, तं दंसेहि मे। आइट्ठो दहिवण्णेण खुज्जो रसवईकरणत्थं। तेण वि कप्परुक्खेणेव तक्खणे कया रसवई। दहिवण्णोवरोहेण भुत्तो भीमो सपरिवारो तं रसवइं। तस्स आसायपरि-क्खणत्थं तब्भत्तभरियं थालं आणाविऊण भुत्तं दमयंतीए। रसासायणाओ य निच्छियं खुज्जो नलो त्ति। भणियं च तीए—पुव्वं नाणनिहिणा गुरुणा अक्खियं मे, नलं विणा सूरपागं अन्नो न याणइ भारहे। ता नूणं नलो चेव एसो। जं पुण खुज्जो तत्थ केणावि कारणेण होयव्वं। नलस्स एक्का परिक्खा रसवई, अन्ना वि अत्थि। नलंगुलीए वि फरिसिया अहं पुलयालंकिया होमि। ता अंगुलीए फरिसेउ मं खुज्जो। जइ पुण इमावि परिक्खा मिलइ। तओ खुज्जो पुच्छिओ— किं तुमं नलो? तेण वुत्तं– कत्थ वित्थिण्णवच्छत्थलो नलो, कत्थाहं जणनयणदुक्खुज्जओ खुज्जओ! तह वि गाढोवरोहेण तेण फरिसियं दमयंतीए वच्छत्थलं अंगुलीए। तित्तिएणावि अंगुलीफरिसिएणावि हिययहरिसुक्करिसेण कक्कोडयं व जायं उक्कंटयं दमयंतीए देहं। 'तया सुत्ता अहं तुमए मुक्का। संपयं पाणनाह! दिट्ठो सि, कहिं वच्चसि' त्ति भणंतीए तीए नीओ नलो भवणब्भंतरं, अब्भत्थिओ—पयासेसु सरूवं। तओ बिल्लाओ करंडाओ य वत्थालंकरणाइं परिहिऊण जाओ सरूवत्थो नलो। तं दट्ठूण तुट्ठचित्ता

दमयंती वल्लि व्व पायवं सव्वंगमालिंगए गाढं। भीमेणावि नलो नाऊण निवेसिओ नियसिंहासणे। सामी तुमं, ता समाइस किं करेमि त्ति भणंतो ठिओ पुरओ कयंजली भीमो। दहिवण्णेण विन्नत्तो नलो– नाहो वि तुमं जं अन्नाणओ अणुच्चियं आणत्तो सि तं खमेसु मे। दमयंतीए हक्काराविओ चंदजसासमेओ समागओ रिउपण्णो राया तहा तावसपुरपहू वसंतसिरिसेहरो। कया तेसिं पडिवत्ती भीमेण।

[23] अन्नया सव्वेसिं पि भीमसहाए ठियाणं पत्तो पहाए पहापसरडामरो अमरो! कयंजलिणा भणिया तेण दमयंती– अहं खु तावसवई तुमए पडिबोहिओ। जिणधम्मप्पभावेण मरिऊण सोहम्मे सुरो संजाओ त्ति। सत्तकणयकोडीओ वरिसिऊण गओ सट्ठाणं।

[24] भीमरिउपण्णदहिवण्णवसंतप्पमुहेहिं महीनाहेहिं मिलिऊण रज्जे अहिसित्तो नलो। नलाएसेण मेलियाइं तेहिं नियनियबलाइं। तेहिं परिगओ गज्जंतगरुयमयगलो तुरयखुरक्खयखोणिरेणुरुद्धनहयलो रहचक्कचिक्कारउक्कंपियारिचक्ककण्णजुयलो नलो संपत्तो कोसलापुरिं। दूयं पेसिऊण कहावियं कूबरस्स, जहा तुह दंसणत्थं आगओ नलो पत्तो अउज्झाए परिसरे। समागयं सुणिऊण नलं अनलालिंगिओ व्व जाओ महंतसंतावकवलियकलेवरो कूबरो।

वुत्तो नलेण एसो दूयमुहेणं मए समं जुज्झ।
होउ मह तुज्झ लच्छी मह लच्छी वा हवउ तुज्झ ॥ ८८ ॥

अह कूबरेण पुणरवि पारद्धं जुज्झभीरुणा जूयं।
सो सुकयमंसलेणं नलेण हाराविओ सव्वं ॥ ८९ ॥

कूरो वि कूबरो सो मम लहुबंधु त्ति कोवरहिएण।
गुणनिम्मलेण विहिओ नलेण पुव्वं व जुवराओ ॥ ९० ॥

लहिऊण नियं रज्जं दमयंतीसंजुओ नलो राया।
उक्कंठिओ नमंसइ अउज्झनयरीजिणहराइं ॥ ९१ ॥

कयविविहपाहुडेहिं नलो नरिंदेहिं नमियपयकमलो।
कुणइ भरहद्धरज्जं वरिससहस्साइं बहुयाइं ॥ ९२ ॥

अन्नदिणे सग्गाओ निसहसुरो तेयभासुरो पत्तो।
विसयसुहसेवणारंभविब्भलं भणेइ नलमेवं ॥ ९३ ॥

रागाइतक्करेहिं लुंटिज्जंतं विवेयसव्वस्सं।
जो अप्पणो वि रक्खसि न तुमं सो होसि पुरिसो किं ॥ ९४ ॥

पव्वज्जासमयं ते कहिस्सामिति जंपियं मए पुव्वं।
ता संपइ माणुसजम्मदुमफलं संजमं गिण्ह ॥ ९५ ॥

इय जंपिऊण देवो तिरोहिओ, अह समागओ तत्थ।
जिणभद्दो नाम गुरू विमलावहिनाणरयणनिही ॥ ९६ ॥

तो गंतुं दमयंतीसहिएण नलेण वंदिओ एसो।
तह उवविसिउं पुरओ पंजलिणा पुच्छिओ एवं ॥ ९७ ॥

किं पुव्वभवे भयवं! अम्मेहिँ कयं जमेरिसं रज्जं।
लद्धूण हारियं अह पुणो वि लद्धं समग्गं पि ॥ ९८ ॥

गुरुणा भणियं सुण सोम! अत्थि एत्थेव जंबुदीवंमि।
भारहवासे अट्ठावयस्स गिरिणो समीवंमि ॥ ९९ ॥

निच्चं अदिट्ठपरचक्कसंगरं अत्थि संगरं नगरं।
तत्थासि विहियदिसिरमणिकम्मणो मम्मणो राया! ॥ १०० ॥

तस्स वीरमई देवी। कयाइ तीए सह पारद्धिपत्थिएण पत्थिवेण नगरबाहिं सत्थेण सह गच्छंतो धम्मो व्व मुत्तिमंतो पसंतो संतोसप्पमुहगुणविसिट्ठो दिट्ठो मुणी। मिगयामहूसवविग्घपउणो असउणो मे एसो त्ति चिंतिंतेण तेण कुंजरो व्व जूहाओ सत्थाओ धरिओ सो। नियत्तिऊण नीओ नियगेहं। बारस घडिआओ जाव विडंबिओ। पच्छा पुच्छिओ समुच्छलियकारुण्णेण रन्ना देवीए य– 'कत्तो तुमं आगओ, कत्थ वा

पत्थिओ सि ? मुणिणा भणियं—रोहीडयपुराओ अट्ठावयपव्वया-वयंसपडिबिंबाणं जिणबिंबाणं वंदणत्थं सत्थेण सह पत्थिओ अहं। एवं मुणिवयणमंतसवणेण विसं व विसहराणं वियलिओ तेसिं कोवो। भद्दगभावं नाऊण मुणिणा कहिओ जीवदयापहाणो धम्मो। आजम्माओ धम्मक्खरेहिं अविद्धकण्णाण ताण जाओ किंचि धम्मपरिणामो। पडिलाहिओ तेहिं साहू भत्तपाणाइणा। धरिओ केत्तिअं पि कालं। ओसहं व रोगीण तेसिं धम्मविन्नाणं दाऊण तेहिं विसज्जिओ गओ मुणी अट्ठावयं। एवं साहुसंसग्गओ पडिबुद्धेहिं तेहिं दविणं व किवणेहिं जत्तओ पालियं सावगत्तणं।

[25] अन्नया वीरमई धम्मथिरीकरणत्थं सासणदेवयाए नीया अट्ठावयपव्वयं। तत्थ नियनियवण्णप्पमाणजुत्ताओ विविहरयणपजुत्ताओ सुरासुरविणिम्मियमहिमाओ अरिहंतपडिमाओ पेच्छिऊण परमं परिओसं आवन्ना। वंदिऊण आगया तओ नियनयरं। सा य वीरमई महंतं तित्थं मए वंदियं ति सद्धाए जिणं जिणं पडुच्च वीसं वीसं आयंबिलाइं करेइ।

उवरिनिवेसियमाणिक्कमणहरे कणगनिम्मिए तिलए।
चउवीसं जिणपडिमाओ जुग्गे कारवइ वीरमई ॥ १०१ ॥

अन्नदिणे अट्ठावयगिरिम्मि गंतुं इमा सपरिवारा।
पूजं कुणइ जिणाणं ण्हवणविलेवणबलिप्पमुहं ॥ १०२ ॥

जिणपडिमाण निलाडेसु ताइं तिलयाइं ठवइ भत्तीए।
तप्पुण्णपायवस्स व जाइं विरायंति कुसुमाइं ॥ १०३ ॥

चारणसमणाईणं तित्थे तत्थागयाण दाऊण।
दाणं जहारिहं सा इय कुणइ तवस्स उज्जवणं ॥ १०४ ॥

कयकिच्चं मणुयभवं सहलं विहवं कयत्थमवि जीयं।
मन्नंती वीरमई पुणो वि पत्ता नियं नयरं ॥ १०५ ॥

इय भिन्नसरीराण वि तेसिं दोण्हं अभिन्नचित्ताणं ।
जिणधम्मकयमणाणं बहुओ कालो अइक्कंतो ॥ १०६ ॥

जीवाण मरणधम्मत्तणेण समए समाहिमरणेण ।
मरिऊण मम्मणनिवो पत्तो सोहम्मसुरलोयं ॥ १०७ ॥

जणुमरिउं वीरमई देवी तत्थेव मणहरा जाया ।
अत्थंगयंमि चंदे कियाच्चिरं चिट्ठए जोण्हा ॥ १०८ ॥

तत्तो मम्मणजीवो चविउं इह जंबुदीवभरहंमि ।
बहलीविसयालंकरणकंकणे पोयणपुरंमि ॥ १०९ ॥

आभीरधम्मिलासस्स रेणुयानामियाएँ घरिणीए ।
निम्मलगुणपरिपुण्णो उप्पन्नो 'धन्नउ' त्ति सुओ ॥ ११० ॥

वीरमईजीवो पुण संजाया 'धूसरि' त्ति से घरिणी ।
धन्नो नियमहिसीओ बाहिं गंतूण चारेइ ॥ १११ ॥

अह पाउसे पयट्टे घणेसु वुट्ठिं घणं कुणंतेसु ।
महिसीण चारणत्थं सिरोवरिं छत्तयं धरिउं ॥ ११२ ॥

धन्नो गओ अरण्णे तेण तहिं तिव्वतवकिसो दिट्ठो ।
काउस्सग्गेण ठिओ मुणी गिरिंदो व्व निक्कंपो ॥ ११३ ॥

भत्तीएँ छत्तयं से सिरंमि धरिउं निवारियं इमिणा ।
समणस्स वुट्ठिकट्ठं, अह वुट्ठीए नियत्ताए ॥ ११४ ॥

नमिऊण मुणी भणिओ धन्नेण तुमं इहागओ कत्तो ।
समणेण जंपियं भद्द ! पंडुदेसाउ पत्तोहं ॥ ११५ ॥

लंकापुरीइ चलिओ तत्थागयनियगुरूण नमणत्थं ।
मेहेण सत्तरत्तं वरिसंतेणं नवरि रुद्धो ॥ ११६ ॥

धन्नेण जंपियं पंकदुग्गमा नाह ! संपयं पुहवी ।
तो चलसु नयरमज्झे मज्झ इमं महिसमारुहिउं ॥ ११७ ॥

मुणिणा भणियं साहूण वाहणारोहणं अजुत्तं ति ।
तो धन्नएण सहिओ साहू सणियं गओ नयरं ॥ ११८ ॥

धन्नेण मुणी भणिओ खणमेक्कं एत्थ चिट्ठ ताव तुमं ।
घित्तूण जाव दुद्धं अहमागच्छामि गेहाओ ॥ ११९ ॥

गंतूण गिहं धन्नो दुद्धं घित्तूण आगओ झत्ति ।
भत्तीए कारिओ तेण महरिसी दुद्धपारणयं ॥ १२० ॥

धन्नेण सभज्जेणं मुणिपासे सावगत्तणं गहियं ।
तत्थेव पोयणपुरे वरिसाकालं ठिओ साहू ॥ १२१ ॥

पच्छा अन्नत्थ गओ, धन्नो सह धूसरीऍ चिरकालं ।
पालियसावगधम्मो पडिवन्नो संजमं पच्छा ॥ १२२ ॥

सत्त वरिसाइँ तं पालिऊण धन्नो मओ सह पियाए ।
जुयलत्तणेण जाओ हेमवए वासणावसओ ॥ १२३ ॥

तत्तो मरिउं जाओ सो सोहम्मंमि खीरडिंडीरो ।
देवो; सा उण देवी तब्भज्जा खीरडिंडीरा ॥ १२४ ॥

चविऊण धन्नओ सो सोहम्माओ तुमं नलो जाओ ।
नरनाह ! धूसरि च्चिय इमा पिया तुज्झ दमयंती ॥ १२५ ॥

जं पुव्वभवे दिन्नं मुणिदाणं सावगत्तणं च कयं ।
तस्स फलेण सुरूवं रज्जं च तए इमं पत्तं ॥ १२६ ॥

एसा वि हु दमयंती तद्धम्मफलेण तुह पिया जाया ।
केण वि अगंजियप्पा विसेसतवतिलयदाणेहिं ॥ १२७ ॥

जं पुण बारसघडिआ विडंबणा तस्स साहुणो विहिया ।
तुम्हं रज्जब्भंसो बारस वरिसाइँ तं जाओ ॥ १२८ ॥

इय गुरुवयणं सुणिउं संवेगमुवागओ नलो राया ।
पुत्तं पुक्खलनामं गुणाभिरामं ठवइ रज्जे ॥ १२९ ॥

दमयंतीएँ समेओ गहिउं दिक्खं नलो गुरुसमीवे ।
पढइ सुयं कुणइ तवं परीसहे दुस्सहे सहइ ॥ १३० ॥

अह कम्मस्स विचित्तत्तणओ रायस्स दुज्जयत्तणओ ।
भोगत्थं दमयंतीइ कुणई चित्तं नलो साहू ॥ १३१ ॥

तत्तो गुरूहिं चत्तो पिउणा पडिबोहिओ य आगंतुं ।
परिपालिउं असक्को वयं इमो अणसणं कुणइ ॥ १३२ ॥

दमयंतीए वि कयं नलाणुरत्ताइ तं, तओ मरिउं ।
जाओ नलो कुबेरो दमयंती तस्स पुण भज्जा ॥ १३३ ॥

किंचि वयविराहणओ नीयसुरत्तं इमेहिं संपत्तं ।
दो वि खविऊण कम्मं कमेण मोक्खं लहिस्संति ॥ १३४ ॥

॥ इति द्यूते नलकथा ॥

एयं सोऊण भणियं रन्ना—भयवं ! न मए अक्खाइजूएण कीलामेत्तं पि कायव्वं । गुरुणा वुत्तं – महाराय । जुत्तं तुम्हारिसाणं विणिज्जियअक्खाणं अक्खजूयवज्जणं । मंतीहिं विन्नत्तो राया – देव ! देवेण ताव सयं परिचत्तं एयं, अओ सव्वत्थ रज्जे निवारिज्जउ त्ति । रन्ना वुत्तं – एवं करेह । 'आएसो पमाणं' ति भणंतेहिं तेहिं तहेव कयं ।

KUMĀRAPĀLAPRATIBODHA

The Story of Nala on The Topic of Gambling

Introductory Verses

" One who observes the vows without a breach and who is (ever) zealous in avoiding anything censurable, certainly attains in the next world, happiness without a break. But the sinner (an impious man), who never practises vows, or who violates those that are undertaken, that one, greedy of flesh and carnal pleasures, suffers tortures in hell etc. Therefore, O king, you have done well in giving up the two great sins out of the seven, viz. hunting, and meat-eating. The remaining (five) also, which are the source of all calamities should be (scrupulously) avoided. Amongst them, O king, avoid gambling which is the (very) root of all family stigmas, which is opposed to (respect for the) elders (or preceptors), bashfulness (modesty), truth, and purity ; which deprives one of the (three ends of human existence, viz.) religion, wealth, and love ; which does not allow one to give gifts, to show pity, or to enjoy pleasures ; which robs one of one's parents, brothers, sons, and wife ; which dries up (the very fountain of) the waters of happiness, and which is the very enemy of the good state of existence (after death). A person who is addicted to gambling squanders away all his wealth. King Nala, who lost his entire kingdom (in gambling), is an illustration to the point. King (कुमारपाल) asked, " Who was Nala ? " The Teacher (हेमचन्द्र) replied, " Listen :—

[**1**] (1) There is, in the Bharatakṣetra, in the Kośala province, a city named Kośalā. It is indeed a very strange phenomenon, that therein virtues should

have been the cause of misfortune. (2) A king by name Niṣadha ruled there. He was born in the Ikṣvāku race; he was endowed with matchless political wisdom, generosity, and valour; and he was a terror to his enemies. He had two sons, Nala and Kūbara, who delighted the hearts of the people, and who were born of the womb of queen Sundarī.

[2] There was a city named Kuṇḍina (pura), which was the pride (ornament) of the Vidarbha country. King Bhīmaratha, who was a Śarabha to his lion-like enemies, (ruled) there. His (chief) queen was Puṣpadantī, the (very) flower of the tree of his entire harem. While they were enjoying the pleasures of senses, a daughter was born unto them, who was the very ornament of all the three worlds. (3) She was endowed with a natural star (Tilaka) on her forehead, which was the replica of the sun, just as a good person (Viṣṇu?) is endowed with the excellent mark of the Śrīvatsa-jewel on his chest. The father named her Damayantī because he subdued all his enemies while the girl was yet in the mother's womb. The girl grew up, like the digit of the moon in the bright half, giving delight to the eyes of all the people. In due course she was entrusted to a preceptor in arts. (4) Being endowed with a keen intellect, all the arts were (automatically) transferred to her like a reflection in a mirror, while the teacher became merely an eye-witness (to the performance). (5) Having attained righteousness (Samyaktva) as a result of her rendering service to the (Jain) monks, she became well-versed in the intricate (difficult) leading doctrines like 'the sources of Karman' etc. (in Jain metaphysics). (6) And as she explained the (meaning of) scriptures in her sweet and melodious voice, her parents too developed a predilection for the Jain faith. The Nirvṛti

goddess, inspired (impelled) by her excellent merit, presented Damayantī with a golden image of the future Jina Śāntinātha, and added, "Child! you will do well to worship this daily (always)." She accepted the image (with the instructions), and started worshipping it accordingly. Gradually she attained youth, which is the sporting ground of Lord Cupid. Then, seeing her (in that condition), the parents thought:— (7) "She is a paragon of beauty; she is, verily, the high watermark of the genius of the Creator; the material out of which she is fashioned is (certainly) exhausted with her (creation). And so, there cannot possibly exist a suitable spouse for her. And if, perchance, there might be one, he is unknown (to us). So it is best to hold a Svayaṁvara (in her case). Thereby, we shall at least be not guilty of the fault of giving her in marriage at our own will, to one who is not worthy of her." And then having sent messengers, they invited various kings and princes. They came there in state, surrounded by elephants, horses, chariots, and infantry. Nala also, of peerless courage, arrived there. They were all duly received by king Bhīma and soujourned in beautiful rest-houses. The Svayaṁvara pandal was erected, which was decked with golden pillars, which was capable of putting into background (destroying the pride of) even celestial abodes, and where there was a great fluttering of flags (Tāṇḍava dance) as they were wafted by the breeze. There were arranged various beautiful...? There were also placed (in the pandal) beautiful circular thrones, which gave rise to charming rainbow (colours) because of the rays proceeding from the multitudes of variegated precious stones (studded in the thrones). The kings, parading themselves with a mutual emulation of their opulence, took their seats on the thrones, and started manifesting diverse marks of love.

[3] And then at the behest of her father, Damayantī entered the Pandal, gracing it as it were (by her presence); Damayantī, who was decked with (the natural) star on her forehead which spread a multitude of rays on all sides and thus resembled the eastern direction beautiful with the orb of the sun; she—who had a serene complexion like a moonlit night which appears beautiful with the full orb of the moon; she-who had an exuberant bosom, which resembled the cakravāka couple cuddled together in the sporting lake of cupid; she -who had pink lotus-like hands and feet, and thus resembled a tender Aśoka creeper with fresh and tender sprouts; she, who had put on ornaments of sizable pearls and thus resembled a jasmine plant with a cluster of blooming flowers; she-who was dressed in white flowing silk and so looked like the goddess of (splendour of) the skies, dressed in a costume of white and spotless autumnal clouds; she-who pervaded all the quarters by her shining sidelong glances and thus resembled the flowing tide of the ocean with swarms of fish being tossed about. On seeing her, all the princes, with wonder writ large on their faces, made her the cynosure of their glances (i. e. they all simultaneously focussed their gaze on her). (8) Then under instructions from the king, the maid-of-honour in the royal harem, by name Bhadrā, proceeded to narrate (one by one) the various exploits of the princes, to the princess :—(9) " Here is this lord of the city of Banaras, named (Bala), possessing brawny arms; if you care to enjoy the sight of the Ganges with her lofty waves, then you may choose him (as your partner)." Damayantī replied, " Friend! the people of Banaras are reported to be given to deceiving others. I do not, therefore, feel attracted towards him. So proceed further." And the maid, acting accordingly, continued:— (10) " This is the king of Koṅkaṇa, named Siṁha, a very lion to the

elephants in the form of his enemies. If you choose him, you will spend the summer days happily in the (cool) groves of plantain trees." Damayantī replied, "The inhabitants of Koṅkaṇa, they say, lose their temper *for no reason whatsoever*; I cannot, possibly, go on reconciling him every moment (of my life). So, please describe the next one." Accordingly, proceeding further, the maid went on :— (11) "Here is this king of Kāśmīra, by name Mahendra, matching the great Indra in charming looks. If you love to enjoy the sports in saffron-fields, then select him (as your companion)." The princess retorted, "My good girl! Are you not aware of the fact that my body (is so delicate that it) cannot stand the fall of snow ?" Then the female usher, saying, "Very well; we shall proceed further," continued :— (12) "This is king Jayakośa, lord of Kauśāmbī, and possessing vast treasures. He is as handsome as Cupid himself! O gazelle-eyed one! does he appeal to you" ? The princess snapped her with (the remark), "O Kapiñjalā, the wedding garland is exceedingly attractive" ! Bhadrā said to herself :— "This suitor is summarily rejected (without even a word)." Then going further Bhadrā continued:—(13) "O Fair one, (you) with a cuckoo's voice, place the garland on the neck of this king Jaya, lord of Kaliṅgas, the king by whose Rāhu-like sword, the moon in the form of the fame of his enemies has (always) been swallowed (eclipsed)." The princess remarked,– "My sincere respects to him, who is as advanced in age as my father" ! Then going further, Bhadrā continued once again :— (19) "O you of majestic gait (like that of an elephant), see if this lord of the Gauḍas, the crown of all heroes,—by the sound of bells of whose numerous elephants the whole universe is, as it were, resounding (bursting),—appeals to you." And the princess exclaimed, "Holy Mother! can it be that there are specimens of humanity that

possess such jet-black and dreadful appearance! Better hasten along! My heart is a-tremble." Then with a gentle smile Bhadrā went forward and continued:—" O Lotus-eyed one! If you wish to enjoy the sports in the forest-groves on the banks of the Kṣiprā river, then choose for your lord, this king Padmanābha, the lord of Avantī." The princess remarked, " Alas! I am utterly exhausted by this gadding about in the pandal, (in search for a suitable bridegroom)! I wonder how long Bhadrā is going to continue her chattering!" Then Bhadrā thought to herself, "The princess has made it sufficiently clear that even this prince does not appeal to her. Well! I shall better proceed further." And then, suiting action to her thoughts, she continued:— (16) "This is prince Nala, the son of king Niṣadha. The thousand-eyed god (Indra) regards himself fortunate in possessing thousand eyes on seeing the handsome form (of this prince)." And Damayantī, struck with wonder, thought to herself, " What a fine figure! It will easily put to shame (eclipse) even the most beautiful one! What an uncommon beauty! What an excellent charm! What charming grace which is the abode of all sweetness! Therefore, O heart! choose him as the consort, and enjoy the highest bliss!" Then she garlanded Nala with the garland intended for the bridegroom. The people loudly acclaimed, " A fine choice! A good selection!"

[4] Just then king Kṛṣṇa, drawing out his sword, started railing at Nala:—" O Nala! You cannot marry Damayantī. It was an indiscretion on her part that she chose you for her consort. There is none else suited to her excepting myself. So you either give her up, or be ready for a fight." Nala replied, " You vile creature! Why should you feel hurt because Damayantī has not selected you? But now that she has already

chosen me, in longing after another man's wife, you do not mind the stigma on your family, you are not afraid of the stain of infamy (that will stick to you), you are not ashamed of public opinion, nor are you afraid of the other world ! You have thus forsaken the path of the good, and I must, therefore, teach you a lesson." With these words, Nala, burning with rage, took out his sword, and stood (facing him). The armies of both of them, dreadful on account of various deadly weapons, became ready (for fight). Then Damayantī thought, "Alas ! how unfortunate I am, that this huge destruction should take place for my sake ! O revered goddess of Learning, if my devotion to the Arhats is true and sincere, then may Nala come out victorious, and may the fight be averted "! With these words, she took a water-pitcher, and sprinkled its contents three times. King Kṛṣṇa, as soon as the water touched his body, was rendered devoid of all lustre, like a fire that is extinguished. His sword dropped down from his hand, like a withered leaf from a tree. Like a snake devoid of its poison, king Kṛṣṇa, free from all malice, started thinking to himself, "Oh ! I have used bad and offensive language against Nala ! He is certainly not an ordinary person. It is now but meet that I bow down to him." Then, paying due respect to Nala, he apologised to him for his offence. (17) And Nala also, after exchanging a few words with him, pardoned king Kṛṣṇa, who was now full of humility. Truly have the wise said that the best (among men) are always kind to those who seek refuge from them. King Bhīma was delighted at the behaviour of Nala. He then gave leave to all the remaining kings to go, after having duly honoured them. Nala was then married to Damayantī with great pomp and glory. At the wedding ceremony, Nala was presented with numerous elephants, horses, jewelled ornaments, and garments. Then Nala stayed

there for a few days enjoying the hospitality of king Bhīma. Afterwards Nala left for his native city being followed by Bhīma a part of the way. At the time of departure, Damayantī, who was accompanying Nala, was advised by her mother :- (18) " Dear daughter ! Always speak gently and kindly; be always modest, and avoid censuring others; and (above all), even in calamity, do not ever forsake your Lord, as (you would not) your shadow, (stick to him like a shadow)." Having accepted that piece of advice (i.e. bearing it in mind) Damayantī, bowing down to her parents, and permitted by them, started on her journey. Nala led her to the chariot and seated her on his lap.

[5] Then while Nala marched forward, blocking the vast expanse of the sky with columns of dust raised by the earth being scraped by (the marching of) his four-fold army, the sun set on the way. The whole universe was enveloped in a mass of darkness, rendering it impossible (for anybody) to see anything. It was not possible to distinguish the various objects, such as water, land, trees, mountains, ditches etc. Still Nala, anxious to reach his native city, pressed on (did not stop from marching). (19) Then realising that his army could not see anything (because of the dark), and was stumbling and falling in wells, and going astray, Nala said to his beloved, " O queen ! Stay awake for a while, and let the sun-like star on your forehead shine forth. For the entire army is quite unable to march forward, being completely blinded by pitchy darkness. Damayantī got up and gently brushed her forehead with her hand. The Tilaka on her forehead, a storehouse of bright lustre, dispelled all darkness and began to flash brightly. Then once again the army marched forward on the right track without any obstacle. On reaching the precincts of the

city of Kośalā, Nala said to Damayantī, "O queen! This city of mine is adorned with temples dedicated to the Jinas." She exclaimed, "O! how fortunate I am, in that with Nala as my lord, I shall (also) worship in the temples of Jinas."

[6] Then on an auspicious day, Nala entered the city which was decorated with numerous raised seats, and thus displayed great pomp and glory, with sky-scraping banners fluttering on every house-top, with the quarters being pervaded by the sound of diverse musical instruments accompanying the continuous dancing of beautiful damsels, and with auspicious rites being performed at every step. Accompanied by Damayantī, Nala bowed down to his parents. They felicitated him. Then the couple sometimes enjoyed water-sports, on other occasions they enjoyed the sports on swings. At times they indulged in the sport of weaving various bouquets of sweet and fragrant flowers, and pinning them in each other's hair. Sometimes they played at dice. Sometimes Nala, when they were alone, persuaded Damayantī to dance, while he himself played on various musical instruments. Thus Nala, always in the company of Damayantī, spent his time enjoying fresh pastimes. Then (in due course) Niṣadha, having installed Nala as the king, and Kūbara as the heir-apparent, undertook asceticism. (20) And then Nala, whose fiery lustre was unbearable to his irate enemies, and whose lotus-like feet were saluted by (the bent heads of) kings, ruled the kingdom.

[7] Once Nala asked his ministers:— "Am I just ruling over the territory acquired by my father, or over more than that"? They replied:—"Niṣadha ruled over a quarter of the half of Bharata, while you are the lord of the entire half of Bharata. So it is but meet – (the adage holds good) – that son outshines his

father. However, there is the city of Takṣaśilā, some two hundred yojanas from here. King Kadamba rules there. He (alone) does not pay homage to you. (21) On your bright moon of glory, arising from the conquest of the entire half of Bharata, he alone, the insolent one, is acting like a black spot. And being neglected by you, he has become over-bearing (unbearable), like (the germ of) a disease that has gained strength (or advanced) by being utterly neglected. But if you decide to vanquish him then he is doomed, like a pitcher dropped down from a mountain-top. So, in the first instance, let a messenger be sent to him to guage his mind. And then proper (further) steps be taken. Thereupon an ambassador, well-versed in the art of speaking, was despatched with proper instructions. He went, and without any waste of time, addressed Kadamba as follows:—(22) Lord Nala, who is like a conflagration in burning the forest of his foes, has ordered you thus:— "Accept my sovereignty and then rule over your kingdom. (23) In case you do not accept this, then you will be deprived of the sevenfold kingdom, just as a monk who has swerved from his duties is robbed of merit. (24) Moreover, I have sent you this messenger (beforehand), only out of consideration for your own good; otherwise I could have wrought your destruction precipitately (without even giving you a chance to save yourself)." (25) On hearing these words from that messenger, king Kadamba, beside himself with rage (not knowing himself), and biting his lips with his teeth, replied:—(26) "Is your master a fool or is he intoxicated? Or is he under the influence of delirium that he does not know *me*—I who am like an eagle to all the serpents in the form of my enemies? (27) Does he at least not possess any ministers, who are capable of discerning good from bad, in that they also did not ward off Nala, who has indulged in such thoughtless diatribes? (28) O messenger, begone! If

your master is fed up with his life then let him be ready for a fight. I, on my part, am ready to march." (29) And the messenger, having returned to Nala, conveyed to him the message of Kadamba. And Nala, being furious with him, marched against Kadamba, accompanied by four-fold forces. (30) He reached Takṣaśilā, and besieged it on all sides; he thus created a second rampart as it were by means of elephants surrounding the city on all sides. Kadamba, being unable to withstand it, made preparations for an attack, and went out of the city. And then a fight ensued between both the armies, wherein the bright daylight was, as it were, intensified (doubled) by the rays of the various (shining) weapons; wherein the vast expanse of the heavens was blocked with volleys of arrows; which appeared dreadful by the flames of fire emitting from the friction of swords; wherein the sight of the headless trunks of warriors dancing (on the battle-field) was being witnessed by the gods, Siddhas and Yakṣas; and wherein the heads of warriors floating on the flowing rivers of blood, appeared like lotuses on a river bed. Nala then said to Kadamba, "What is the good of murdering all these soldiers who are merely like flies? Let us fight a duel (we two alone shall fight)." Then, like two mobile mountains, they started a wrestling bout. Whatever type of fight was demanded by Kadamba, Nala fought it out with him and vanquished him in each. Then having fled (from the battlefield) Kadamba, imposing self-control, stood (motionless) practising Pratimā. Nala saw that and said to him, "I am truly vanquished by your pious action; so you are now welcome to rule your kingdom." But Kadamba, by his utter disregard (for all worldly matters) completely neglected Nala as if he (Nala) were as insignificant as air. Nala, however, was delighted with the noble action of Kadamba, and placed Jayaśakti, the son of Kadamba, on the throne.

[8] Like god Viṣṇu, Nala was crowned sovereign monarch of the entire half of Bharata by the kings. And then Nala returned to his city Kośalā; his treasures had increased manifold by the presents and tributes received from devoted and loyal kings at every step; and his prowess was sung in panegyrics by celestial damsels; and he spent his time happily and gaily enjoying diverse pleasures and pastimes in the company of Damayantī. Kūbara, on the other hand, the bane of the family, being greedy of kingdom, was biding his time, being on the lookout for a weak-spot in Nala. By a stroke of misfortune, Nala became addicted to gambling,—(his only fault),—even as the moon has a black spot, and Kūbara encouraged him to indulge in it always, in the hope that he would (some day) win over the kingdom from Nala. And many days passed while they both of them indulged in the vice of gambling (with the fortunes swaying on either side) like the knot on the Ḍamaru (instrument) beating both the sides (alternately). Once, as ill-luck would have it, Nala could not win against Kūbara. Though possessing great skill, Nala could not command the required (desired) winning throw of dice. The ruthless Kūbara, persistently got the upper hand over (i. e. had a series of successful throws against) Nala. Kūbara won from Nala all his towns, cities, villages, hamlets etc. Nala was drained of all his possessions just as a lake is dried up in summer. All the people became gloomy at the sight of Nala who had become blind with the passion of gambling. Kūbara (on the other hand), was beside with joy, as his heart's desire was on the point of being fulfilled. People who loved Nala bewailed in anguish. On hearing that, Damayantī arrived on the scene. (31) And she implored him, "My Lord, I beseech you, show me a favour, and give up this gambling. Verily, these

dice, that are very clever in making the gift of a series of calamities on you, are indeed like your foes! (32) It will indeed be far better and graceful that you hand over the kingdom yourself to your younger brother Kūbara; but do not create a bad name for yourself that you lost your kingdom obstinately (or by force). (33) O Lord! It indeed tortures my mind that the kingdom won by strength of arms should be lost in gambling, like a bow-string that is not fully stretched upto ears, (and therefore, is painful?). (34) But the wild Nala paid no heed to her (restraining) words, just as an elephant in rut defies the pricks of goad. She then requested the ministers to try to dissuade Nala from gambling. (35) They also entreated him in diverse ways, but still Nala would not refrain from it. Indeed, there is possibly no medicine for a man who is attacked by a deadly disease. (36) And then Nala lost his entire kingdom, all his harem including Damayantī, and he even lost all the ornaments that he was wearing on his person! (37) Kūbara then ordered Nala:—"You now leave my kingdom; you cannot stay here. The kingdom was bequeathed to you by our father, but it is now given to me by the Dice!" (38) "My good man! Laxmī is not far off from persons who have strength in their arms; you will do well to cast off pride;"—and with these words addressed to Kūbara, Nala, quite gay at heart, and with the sole property of a single garment that he was wearing, started (to leave the kingdom). Verily, the courageous do not become dispirited and nervous even in the face of adversity! Damayantī, who was following in the foot-steps of Nala, was stopped by Kūbara saying, "O gazelle-eyed one! You need not go. As I have won you (as stake) in gambling, you shall grace my harem!" Then the ministers intervened, saying, "Damayantī, who is ever faithful to her husband, would not even touch the shadow of any other

person! So do not attempt to detain her forcibly in your harem. Moreover, the wife of an elder brother should be respected like mother. (39) If, on the other hand, you will force her (to remain here as your wife), then this chaste lady will surely reduce you to a heap of ashes. For, there is nothing impossible for chaste women! So do not invite trouble for yourself by infuriating this chaste lady. Really, she ought to be encouraged to follow her husband, rather than be thwarted. Do not also think of making a gift of a few villages and hamlets to Nala. You just give him a single chariot, with adequate provisions and a charioteer." At the instance of the ministers, Kūbara gave leave to Damayantī to accompany Nala. He also placed at the disposal of Nala a chariot as referred to above. Nala said, "What do I care for a chariot, when I have so lightly discarded the royal glory attendant upon the conquest of the half of Bharata?" The ministers entreated Nala, "Even though we are your servants of a long standing, Kūbara forbids us to follow you; moreover,—(40) It is our customary (traditional) duty that we serve *him*, who is born in this (royal) family, and is a ruling monarch. You have (of your own free will), transferred the kingdom (to Kūbara); how then, can we forsake him? For the time being, Damayantī alone is your wife, counsellor, friend, and personal attendant (all in one). With a body as delicate as the Śirīṣa flower, how would she be able to walk on her lotus-like and tender feet along the rugged roads, full of particles of dust heated by the burning rays of the sun? Therefore, O Lord, accept (the gift of) a chariot, and favour us. Be seated in it along with the queen." Thus entreated by the ministers, Nala ascended the chariot along with Damayantī, and started on his journey. The town-ladies appeared to have their necklaces duplicated on account of the (continuous) drops of tears, and were

weeping on seeing Damayantī dressed only in a single garment, as if she was about to take a bath. On his way Nala saw, in the heart of the city, a huge pillar, measuring five hundred cubits in girth. Being utterly indifferent to the grief at the loss of kingdom, and out of sheer sport, he uprooted it easily with his hands, as if it were a plaintain tree. And he replaced it in its (former) position, thus indicating the (fickle) state of affairs of kingship, which is liable to be uprooted and transplanted again (at any moment). On witnessing that (feat of arms), people exclaimed, " Oh ! The inscrutable decree of Fate that even the mighty and powerful Nala should be deprived of his kingdom ! Once, while Nala and Kūbara were sporting in the city gardens, there arrived a monk, endowed with the eye of divine knowledge. And he prophesied, "Nala is destined to be the ruler of the southern half of Bharata. And he will also shake (uproot) a pillar fixed in the heart of the city, and measuring five hundred cubits in girth. We have witnessed, with our own eyes, that both these (prophesies) have come out true (coincided). Only the fact, however, that Nala being alive, there should be another ruler over the kingdom of Kośalā runs counter to it. Or rather, the words of sages will never be untrue! If Kūbara does not rule the kingdom properly, then Nala will certainly be the king here once again." Nala went out of the city, listening to this sort of conversation among the people, and with his chariot being sprinkled over with the water of profuse tears shed by Damayantī. Nala then asked Damayantī, " Beloved ! Where shall we go ? " She answered, " My Lord ! proceed towards Kuṇḍinapura; there favour my father by being his guest."

[9] Then at the behest of Nala, the charioteer urged the horses in the direction of Kuṇḍinapura. In the

course of his journey Nala reached a forest, wherein groups of travellers were alarmed at the roaring of terrible tigers; wherein the herds of deer were destroyed by lions that roared terribly; which was dreadful on account of poisonous snakes that were crawling crookedly; and wherein the sound of roaring of multitudes of beasts of prey was heard (at close quarters.) There (in the forest), Nala was attacked by Bhillas, that were armed with bows, arrows, and spears. Descending from the chariot, Nala marched against them, brandishing a sword in his hand. But Damayantī, descending from the chariot, held his hand and pleaded, "How can you, a lion, fight these jackals? How can you condescend to lift your sword —which is the abode of the Royal Glory of the entire half of Bharata—against these beastly creatures?" Damayantī then discharged a gurgling sound which was impossible to withstand on account of the merit of her chastity. The Bhillas were routed in all directions, like deer at the sound of the roaring of lions. Nala and Damayantī pursued them for a long distance. (41) In the meantime, the other Bhillas made away with their chariot. When fortune frowns, really what can effort alone do for a man? (How can effort alone succeed!) (42) Then in that forest, Nala proceeded (on foot), taking the hand of Damayantī in his own, and thus reminding (her) of the marriage festivity. (43) Damayantī made the forest look as if it were littered with (red) Indragopa insects, on account of the drops of blood that were dripping down from her tender lotus-like feet, bruised by sharp and pointed blades of darbha grass. (44) The strip of cloth that was worn on the forehead by Damayantī (as a regal symbol) while enjoying royal splendour, was now put on (her) feet by Nala, along with pieces of his own garments! (45) The great king Nala fanned, with the hem of his garment, Damayantī whose body was utterly exhausted, and

who was seated under (the shade of) a tree. (46) Nala fetched water in a leaf-vessel, and made Damayantī drink out of it when she was thirsty. She asked him, "How far have we to go in this forest"? Nala replied, "Dear! The forest is hundred yojanas long. We have barely crossed five yojnas so far; so summon courage". While they were thus engaged in conversation, and pressing forward on the way, the sun disappeared behind the western mountain, as if ashamed of being unable to be of any help to them. In the forest, Nala prepared a comfortable bed of fresh sprouts and leaves of Aśoka trees. And he said to Damayantı,—"My dear! Lie down on this (bed), and try to get sleep which (alone) will seal all your sorrows. And do not entertain any fear or misgivings, because I shall guard you (throughout the night);" and with these words he spread half of his garment on the bed of leaves. Having bowed down to the divine Arhats, and having recited the panegyric in honour of the Five Parameṣṭhins, Damayantī retired to bed. While she was lying asleep, Nala thought:— (47) "Those persons who seek refuge in the house of their father-in-law are never honoured as real men! How can I, then, repair to the house of Damayantī's father, (especially) when I am out of luck? (48) So, making my heart hard as adamant, and forsaking dear Damayantī (to her lot), I shall take myself away from here, and roam about (on the earth) like a wretch. (49) Damayantī more-over, can never come to harm, because of her chastity; in the case of chaste ladies, their character itself serves as an armour, affording protection to their whole person." Then he cut off half of his garment with his dagger. On the hem of Damayantī's garment he wrote the following message (letters) in his blood:—(50) The road to the right of this Banyan tree leads to the country of Vidarbha; while that to the left leads to the country of Kośala; you

can take your choice (choose whichever you please). I, on my part, am going somewhere else." Then, weeping silently, Nala proceeded with stealthy steps. Having gone a few steps and looking at his dear beloved who was asleep, he started thinking, " What shall be my plight if a tiger or a lion in search of prey, were to devour her while asleep, and helpless as she is! I shall, therefore, better look after her till sun-rise. In the morning let her go at her sweet will." Then he retraced his steps like a man who has lost his precious belongings (and therefore is searching for them). On seeing Damayantī sleeping on the ground Nala thought,—"Alas! That Damayantī, wearing a single garment and all alone, should sleep in a lonely forest! Oh! Nala's harem was impenetrable even to the Sun! (i. e. Even the Sun could not gaze on the inmates of his harem!) This lotus-eyed one is reduced to such a pitiable plight owing to my bad Karman! Wretch that I am, what shall I do? I must indeed have been made of adamant because, shameless that I am, I am not ashamed of seeing my beloved sleeping on the ground, as if she were without a husband! On waking up, and realising that she has been forsaken by me in the forest, out of concern for me, she would even lay down her life! (*Or* :—Her life would leave her, emulating me; i. e. just as I left her, her life too would leave her.) I have no heart to go away, leaving her all alone, my dear and most faithful wife! And whether in life or in death, let her be my companion (partner)! Or rather, I would alone be the meeting place of all miseries in this forest, which is fraught with hundreds of dangers! She, on the other hand, carrying out my instructions written on her garment, will go to her relatives and live happily." Having thus made up his mind, and passing the night (there), Nala disappeared (from there) with quick steps,

at the time when Damayantī was about to awake. At early dawn (close of night), when there was a fragrant breeze owing to the blooming of sweet smelling lotuses, Damayantī witnessed a dream. (It was as follows) :— 'That she climbed a mango tree having beautiful blossoms and fruit, and that she ate the sweet fruit thereof. Suddenly, however, a wild elephant uprooted the tree; then she dropped down on the earth like a bird's egg.'— Then Damayantī, (suddenly) waking up, and not seeing Nala (by her side), like a doe strayed from the herd, she searched (for him) in all directions, and began to think, " Alas ! This is a great calamity ! For, helpless as I am, I have been deserted by my lord in the forest. Or possibly, he might have gone to some waterpool to fetch water for washing the face. Or may be, that he might have been kidnapped by some semi-divine female for enjoying love's sports with him, being enamoured of his matchless form. The trees, the mountains and the forest,-all are identical ! Nala alone, of beautiful moon-like face, is absent (not to be seen)." Thus, with her mind tortured by numerous misgivings, she searched in all directions, but was unable to find Nala ! Then being alarmed, she began to ponder over the significance of the dream:- " The mango tree, full of flower and fruit, is king Nala. My eating the fruit is indicative of my enjoyment of the pleasures of kingdom. The uprooting of the mango tree by a wild elephant, is suggestive of the loss of kingdom on the part of Nala owing to a stroke of misfortune. And my fall from the tree indicates my separation from Nala. So from this dream it appears that it will not be possible for me to see Nala again (for a long time)." (51) And then Damayantī started weeping freely with loud lamentations and cries; after all women, who are timid (by nature), cannot summon courage in times of difficulties:—(52) " O Lord ! Why

did you forsake me? Was I ever a burden to you? Verily, its own slough can never be a burden to a cobra; (*or* a bodice is not a burden to the body!). O Sylvan Deities! I implore you, show me the Lord of my life! Or, at least show me the path rendered holy and sacred by his lotus-like foot-steps (feet). O Earth! Pray do split into twain, like a ripe Vāḷuṅka fruit, so that by the gap (breach) thus produced, I shall enter the nether regions and get peace of mind. Thus lamen ting, and watering the forest trees with the flow (riv er) of her tears, not deriving any pleasure either on land or in water because of her separation from Nala, Damayantī, with her face suddenly brightening up (blooming), discerned the letters inscribed on the hem of her garment, and began to read them. (And she reflected), "After all, my beloved has deserted me only physically, but not in mind (I am still occupying his thoughts). Otherwise, why should he have favoured me with a message? My life in this world would be spotless, if I act up to the instructions of my husband, which is the same as obeying the commands of elders. I shall, therefore, repair to my parents' house. Husband's house, in his absence, is but store-house of insults for women;" and having taken this decision, she took the road to the right of the Banyan tree, looking upon the written words of Nala as Nala himself (walking) by her side. On account of (the prowess of) her pure character, no dangers ever overpowered her. For instanc e, (53) the lion, with its claws extended in furious rage, and dreadful in appearance on account of his curved fangs, was not even able to come near her. (54) Even the fu rious flocks of elephants, with their trunks violently moving up and down and side-ways, and producing a deafening din in all directions on account of the swarms of bees and moths that were attracted by the strong smell of ichor,

kept themselves away from her. (55) The forest conflagration, darkening all directions by the columns of smoke, emitting huge flames, and reaching up to the very sky, was extinguished even before it reached (touched) her, without causing her any harm. (56) The poisonous snakes also, spraying drops of poison by their breathing, with their hoods expanded, and even though they were full of ever increasing passion and fury, were unable to bite her. (57) And even the powerful demons and goblins,– with their great pride put down (humiliated) by a mere look from her,– turned their face away from her, and kept away at a distance.

[**10**] And then Damayantī, with her limbs washed away by perspiration as a result of exhaustion of the journey, with blood dripping from the soles of her feet by the pricks of thorns and thistles, with her whole body covered with layers of dust, came across (saw) a large group of travellers. And she thought to herself, " O! by sheer piece of good luck (merit), I have come across this decent (auspicious) group of travellers, which would enable me to cross this forest (safely)." And while she was thus enjoying some peace of mind, the band of travellers was suddenly attacked on all sides by bandits, that were armed with all sorts of deadly weapons. All the travellers were scared away. She assured them saying, " Do not be alarmed " ! And she said to the robbers, ' Ye vile creatures ! Do not pluder this caravan, which is enjoying my protection; otherwise you will come to grief ' ! The robbers, however, would not cease. Then she discharged (gave out) the ' Huṁkāra ' sound, which was unbearable by dint of the prowess of her chaste character. On account of that (sound), the robbers ran away, like crows at the sound of the twanging of a bow-string. The travellers exclaimed (to each other), " It

is indeed on account of this Goddess, who chanced to be here by our good fortune, that our caravan is saved from the robbers." The leader of the caravan bowed down to her, and respecting her as he would his mother, asked her, "Divine Lady! Who are you? And why do you roam about in the forest"? And then Damayantī, with tears in her eyes, narrated to him her history, as if he were a dear kinsman. He assured her, "You command my respect on account of the fact that you are the queen-consort of king Nala. In protecting me (and the caravan) from the ravages of robbers, you have purchased me (for life) by laying me under great obligations. I pray you, therefore, sanctify my residence (by accepting my hospitality)," and with these words he led her to his tent (dwelling). He propitiated her, as if she were a goddess.

[**11**] In the meanwhile it started raining (so heavily that) the vast vault of the universe was pervaded (and resounding) with loud thundering (of clouds); the bow-staff of Indra (rainbow) was prominently visible; the herds of peacocks started dancing violently; the sky was thickly covered with clouds, producing chilly weather on account of continuous showers, and the whole earth was merged in water by overflooding. For three nights (and days) it rained without a break. Damayantī (however), lived comfortably there. When it stopped raining, she left the caravan, and started on her (lone) journey. Then she saw a demon, having tawny hair, resembling a mountain on fire owing to a forest conflagration, and having a jet black body like a cloud; he was like the God of Death himself, who had assumed another form; he possessed dreadful hands like a pair of scissors; and he had a terrible mien, looking like a cloud, dreadful on account of flashes of lightning. And he threatened her, saying, "I am starving (and therefore hungry) for the last seven days (nights);

but I have now got my food, in that I have met you, I shall, therefore, devour you." She replied, "My good man! Death is inevitable for every living creature! Fear of death tortures only that person who has not fulfilled his mission (in life). I have, on the other hand, fulfilled my life's mission, in that I was, right from the beginning, devoted to elders and preceptors. Death, therefore, does not hold out any fear for me. (58) In fact, being tortured by diverse miseries I crave for death, in order to escape them! Moreover, you will enjoy eating my flesh, as I am already roasted on (burnt by) the fire of separation from my lord Nala. (59) Therefore, eat me up! Why delay? Here I am offering myself up to you! Without (meeting) death, how is it possible to put an end (offer the last offering of water) to one's miseries"? The demon was pleased with her courage. He said to her "Good Lady! I am pleased with you! Tell me how I can oblige you". She replied, "If you are really pleased with me, then kindly tell me when I shall be reunited with my husband." The demon, visualising on the strength of his supernatural (but defective Avadhi) knowledge told her, "While you will be staying in the house of your father, Nala will come and meet you of his own accord, exactly after twelve years, counting from the day you set out on your travels." And he further added. "Why do you undergo the fatigue of this tiresome journey? Just say the word, and I shall take you to your father's house in a moment (in the winking of the eyes)." She replied, "I am really obliged to you for the good news of my reunion with Nala. It would not behove me to travel in the company of a stranger. You may now go back to your place." The demon vanished, having displayed his divine form, which was resplendent like a mass of brilliant rays of light. Realising that she was to be separated from her husband for twelve years,

Damayantī imposed on herself certain vows (as follows),— "So long as I am not united with Nala, I shall discard red garments, betel, ornaments, cosmetics, and all delicacies." Then observing severe fasts and austerities, eating, on the fast-breaking days, only those fruit that contained no seeds and stones, and meditating on the image of lord Śāntinātha, which was enshrined in her heard, Damayantī went and stayed in a cave.

[12] The leader of the band of merchants, finding her missing from the camp, was much perturbed, and in the course ol his search for her, came to the mouth of the cave. At the end of her contemplation she spoke with him. On hearing the sound of their conversation, some ascetics came to the spot. And they stood there motionless, like deer, without even moving their ears. Just then it started raining very heavily. The ascetics, who were severely lashed by showers, as if they were volleys of arrows, exclaimed, "Whither shall we go to escape from this terrible shower"? Damayantī, taking pity on them, assured them, "My good Sirs! Do not be alarmed." She then drew a square round them (in the four quarters), and conjured in the name of her chastity:— "If my character is spotless, then let it rain only outside the square". Then not a drop of water fell inside the square, as if it were covered with an umbrella. Elsewhere, even stones were swept away by the torrential shower. On seeing this (miracle), they exclaimed in astonishment, "O! verily, no human being can have such a form, nor such (miraculous) power! She must, indeed, be some goddess"! The merchant inquired, "What do you meditate upon, and how is it that you are so absolutely fearless"? She replied, "I meditate on the Jinas (the Adorable Arhats). On the strength of that, I know no fear." Having then explained

at length the real nature of god, preceptors, and religion to the merchant, she initiated him into the Jain faith. The ascetics also, as if they had tasted (sweet) milk, denounced their own religion as if it were sour gruel, and accepted the Jain faith. The merchant planned (and settled) a town there. It became famous by the name of Tāpasapura, because of the fact that five hundred ascetics were enlightened (in the Jain faith) there. A temple dedicated to lord Sāntinātha (containing his beautiful idol), was also constructed there. They all passed their days (happily), being devoted to the Jain faith.

[13] Once, at midnight, Damayantī saw on the mountain peak, a bright flash of light, as if it were a bright mass of light at sunrise. She also saw a number of gods flying up and down. People were awakened by the sound of their (mutual) greetings. Damayantī went up the hill along with them. There, the gods were celebrating the attainment of absolute knowledge by the sage Siṁha-kesarin. Having bowed down to the sage, all took their seats in front of him. Just at this time Yaśobhadra, the preceptor of the omniscient sage, arrived there. He also bowed down to the omniscient sage and took his seat there. The Kevalin preached a sermon, dwelling mainly on the transitory nature of worldly existence. Just at that time, there came a god illumining the sky. Having bowed down to the Kevalin he said to Damayantī, "My good lady! In this very forest, I was a disciple named Karpara of the Kulapati (chief ascetic), practising severe austerities. Even though I practised the very severe penance of standing in the midst of four burning fires, with the scorching sun overhead, I was not respected by (my fellow) ascetics. Then getting angry with them, I went elsewhere. While going on, one night,

when it was pitchy dark, I fell down in a valley. My teeth were broken by being dashed against the rugged mountain slopes. Suffering from the agonies of the loss of teeth, I was lying there for seven days. The ascetics did not even care to mention the incident (to anybody), as if it were an evil dream, much less did they think of giving me any (medical) aid. On the contrary, they were mighty glad at my departure from the hermitage, as one would be when a serpent has been ejected from the house. That ascetic too, with his anger increasing, died, and was reborn as a serpent in that very hermitage. Once I, (born as a serpent), with my hood spread, rushed to bite you. You, however, on seeing me, recited the prayer to the (five) Parameṣṭhins. As soon as the spell fell on my ears, my movements were paralysed. I then re-entered the hole. Once I happened to listen to you, while you were giving a religious discourse to the ascetics. (It was as follows):— (60) "One who kills sentient creatures out of anger, pride, deceit or greed, obtains (as punishment), severe sorrows and miseries in the next birth." Then I started thinking, "What shall be my fate, when I live only by killing other creatures"! And then as I started thinking—"I have seen these ascetics somewhere,"–there was born in me the recollection of past births. I then renounced food, denouncing all my former sins, and being full of craving for release from bandage. Then, after death, I was born a god named Kusumaprabha, in the Saudharma region. I came here to see you,–my benefactress, because I attained godhood as a result of listening to your preaching. I am, therefore, your spiritual son." He then requested the ascetics, "Please forgive me for my past conduct that was influenced by anger. Please do abide by the vows of Jain laymen, that you had undertaken formerly." That snake carcass was taken out of the chasm and was sus-

pended on a mountain tree. And he added, " Whosoever will give way to anger, will be reborn in the next birth as a snake, like (the ascetic) Karpara." Then the Head of hermits, being full of a feeling of disgust for the world, requested the Kevalin, " O revered Sir! Please initiate me into asceticism. " The Kevalin replied, " This Yaśobhadra here, will initiate you." The head of the ascetics inquired again of the Kevalin, "Revered Sir! How came you to renounce the world "? The Omniscient sage replied, " I was the son of king Kūbara, in the city of Kośalā. King Kesarin, of the city of Bhangā, offered his daughter Bandhumatī to me, in marriage. At the behest of my father, I went and married her. While returning with the bride, I happened to see on my way, this preceptor (Yaśobhadra), who had encamped there. Full of devotion, I bowed down to him, and listened to his preaching, which was like nectar to the ears. I then asked him, " Revered Sir! What is the duration of my life"? The preceptor, having employed his spiritual powers, explained, " Son! You have only five days (to live)." Then realising that death was so imminent, I said " O Revered Sir! With such a short span of life, what shall I do now?" The preceptor, out of commisseration for me, consoled me, " Son! Do not be dejected! Accept ascetism. For, it is the cause of attainment of heaven, and (even of) Mokṣa though it may be practised only for a day "! I then took the vows. At the instance of my preceptor I came here. With the wood of my Karman being burnt up by the fire of pure meditation I attained Kevala'. And with these words, having controlled (stopped) all his activities, and having destroyed all karman that causes rebirth, the sage Siṁhakesarin attained mokṣa. The gods performed all the proper ceremonies of the (dead) body of the Kevalin. The Head of the hermits accepted

asceticism at the hands of the preceptor Yaśobhadra. Damayantī entreated the sage, "Please initiate me also into asceticism." The sage replied, "Daughter! You have yet to enjoy worldly pleasures in the company of Nala. You are not, therefore, yet fit to accept the vows (of asceticism)." At dawn, descending from the mountain-top, the sage went to Tāpasapura; while Damayantī, keen on practising religious vows, and with her body covered over with dust and dirt, stayed for seven years in that mountain cave.

[14] Once she was told by a traveller, "O Damayantī, I happened to see your husband in such and such a place." Then full of joy she went out of the cave, and rushed towards the spot indicated (by the traveller). She went a long distance, and came to a forest. Not seeing Nala here, she started lamenting, "Alas! what shall I do? where shall I go"?—and weeping piteously, she started again towards the same mountain-cave. A demoness with gaping mouth, saw her, and threatened her, "I shall now devour you." But she could not devour her owing to the prowess of her chastity. The demoness disappeared, as if she were seen only in a dream. While going ahead on her way, she saw a dried river (bed). Being oppressed by thirst, she kicked it with her heels, and by dint of her chastity, there appeared suddenly, water in the river bed. Having drunk that, she proceeded further on her journey. Being tired out, she rested under the shade of a Bunyan tree. She was seen by a group of travellers who asked her, "Good Lady! Who are you? You look like a goddess"! She replied, "I am only a human being, and am wandering in the forest, having strayed away from the group of travellers (I was going with). Kindly, therefore, point out to me the road leading to Tāpasapura." They replied, "We came here just to fetch water. As the

sunset is fast approaching, we shall not be in a position to point out the way. If, however, you will accompany us, we shall take you to some city. She accompanied them to their camp. There, the merchant Dhanadeva, on seeing her, inquired of her, "Who are you?" She replied, "I am a merchant's daughter: on the way to my father's house, I was deserted by my husband, while I was asleep in a forest. I came here in the company of your men, who behaved as if they were my kinsmen. The merchant chief said, "I am going to Acalapura; so you also accompany us. Daughter! I shall take you there safely, tending you like a delicate flower." Then she was seated in an excellent vehicle. The leader of travellers started on the journey. They then encamped in a grove near a mountain, full of blooming and blossoming trees. During the night, Damayantī overheard the prayer of Five-fold salutation being recited by a traveller. She said to the merchant-chief, "The person who is reciting the prayer of salutation is a lay follower of the Jina, and my co-religionist; I, therefore, wish to see him." And he also, with a paternal fondness, took her to him. They saw the lay follower bowing down to the image of the Jina, painted on a canvass, and having the colour of the petal of a Tamāla. Damayantī also bowed down to the Jina painting. Having greeted the lay follower, she asked him, "What Tīrthaṁkara is represented by this image?" He replied, "Listen! I am a merchant, a resident of the city of Kāñcī, which is like a jewelled girdle of the Damsel in the form of Earth. Once a monk named Dharmagupta, who was endowed with (supernatural) knowledge, happened to visit the city. I bowed down to him, and asked him, 'Revered Sir! When shall I attain Mokṣa?" He answered, 'Descending from heaven, you will be reborn as king Prasannacandra of Mithilā; and then after accepting asceticism from the Nineteenth Tīrtha-

ṁkara Mallinātha, you will be finally liberated. Since then I am devoted to the Jina Mallinātha. I worship this painted image of Lord Mallī." On his asking her, Damayantī narrated to him her history. He assured her, "This merchant chief is as a father to you, and you have a brother in me. So you need not at all be depressed and dejected." The caravan reached Acalapura in the morning. Having dropped Damayantī there, the merchants went away. Damayantī, feeling thirsty, went to the town well. The women folk looked at her (full of wonder), as if she were the presiding deity of water. (61) A shark caught hold of her foot while she was standing on the margin of the water. Really, miseries befall (a person) one after another, as if they are anxious to meet their kith and kin! She then recited the prayer (consisting) of Five-fold salutation. As a result of that, the shark released her foot. Having drunk the water, she came out of the well, ; exhausted in mind (and body), she sat down on the edge of the well.

[15] King Ṛtuparṇa, an eagle to the snakes in the form of his enemies, ruled there. He had a queen named Candrayaśā. Her maids happened to see Damayantī there. They informed the queen, being wonderstruck at the astonishingly beautiful form of Damayantī. The queen ordered them to bring Damayantī to her. On seeing her the queen embraced her cordially and said, "O! What a sweet form"! Damayantī also bowed down to the queen, who asked her, "Good girl! Who are you?" Damayantī told her, "I am a merchant's daughter, deserted by my husband in the forest." The queen said to her, "You can stay with me, without any anxiety or worry, like my own daughter Candrāvatī. The queen used to distribute alms to the poor and destitute, on the outskirts of the

city. Once Damayantī requested the queen, "Per chance my husband may come to the alms-house for alms; so I shall personally distribute alms there." The queen appointed her on that mission. She used to distribute alms personally, in the hope of meeting her husband. And she used to ask of every visitor to the place, whether he had seen a person of the description (of Nala) supplied by her. Once, while she was sitting in the alms house, she saw a thief, bound and being led by the king's officers. She asked them, "What has he stolen?" They replied, "He dared rob the jewel casket of princess Candrāvatī. And so he is being executed." And the thief also, with his fingers in his mouth, (teeth) bowed down to Damayantī and said, "Lady! Pray, release me! I am appealing to you for refuge!" Damayantī, moved to pity, conjured by invoking her chastity. By dint of that prayer the chains of the robber snapped asunder. The police officers ran away. On hearing of this incident, the king arrived there, and said to Damayantī, "Child! Why did you do such a rash deed? It is no good giving protection to a thief. For, this is the (primary) duty of a king that he should chastise the wicked, and protect the good. If, on the other hand, this policy is not (scrupulously) pursued' then there would be chaos everywhere, and the 'Law of the Fish—(big fish swallowing a small fish)—would prevail." Damayantī pleaded, "Sire! I acted thus (only) under the impulse of pity. So, please forgive me my offence. Because the tortures of this thief were, so to say, transfused into me, just as one contracts a foul disease by contamination." The king then released the thief. The thief then paid his respects to Damayantī every day saying, "You are, verily, my mother." Once she asked him "Who are you, and whence did you come?" He told her, "I am Piṅgala, a resident of Tāpasapura, and a servant of the merchant-chief Vasanta. Being addicted

to gambling and other (vices), I committed house-breaking and theft of valuables in the house of the merchant-chief Vasanta himself. (62) And carrying that (stolen property) in my hand, I started running away on the streets, out of fear for my life; but I was robbed by thieves. After all, how long can the evil (-minded) be prosperous? (63-64) Having arrived here, I joined the service of this king; but on seeing the trinket box of princess Candravatī, somehow my mind wavered, and there arose a strong desire in me to take possession of it. Generally, the nature of evil minded persons is never changed. (65) While I was making away with it, with my body completely covered by a big piece of cloth, the king, who is so clever in judging men by their facial expression, detected me to be a thief. Under orders from the king, the police officers arrested me. While I was being taken away for being executed I happened to see you. Having recognised you, I threw myself at your mercy. And you also (graciously) secured my release. When you left Tāpasapura, the merchant-chief Vasanta went on a fast for one whole week. After the sage Yaśobhadra, and the rest of his men persuaded (advised) him, he partook of some food on the eighth day. Once he went to wait upon king Kūbara, taking a rich present with him. The king also, being pleased with him, granted him the governorship of (authority over) the city of Tāpasapura, along with the (prerogative to use) an umbrella (chowrie) etc. He then returned to Tāpasapura filling the quarters with the din of trumpets etc. Now he is ruling there." Damayantī then persuaded Piṅgala to accept ascetism, which acts like a thunderbolt to (the wings of) the mountains of sin.

[16] The news reached Bhīma that Kūbara, having defeated Nala in a gambling bout, also usurped his king-

dom ; that Nala went into wilderness accompanied by Damayantī; and that nobody knows for certain his whereabouts, and whether he was alive or dead. On hearing that, Puṣpadantī burst into tears, her bosom being sprinkled over with big drops of tears. Bhīma despatched a boy named Harimitra, who was always successful in carrying out his master's mission, in search of them. In the course of his wanderings, he came to Ṛtuparṇa, the king of Acalapura. Queen Candrayaśā asked him, "How is my dear sister Puṣpadantī ?" The boy answered, "The queen is doing well, as usual. But at present she is undergoing severe mental tortures, since she received the news of the loss of kingdom of Nala and Damayantī. Candrayaśā exclaimed, "What do you mean "? The boy then narrated the whole episode right from the start, about the gambling bout between Nala (and Kūbara). Then on seeing queen Candrayaśā weeping, all the servants in the palace also followed suit. The boy, pressed by hunger, seeing everybody stricken with grief, went to the alms-house. He sat down there for meals. On recognising Damayantī, who was in charge of the alms-house, he was overjoyed, and fell prostrate at her feet. And he said "Mistress ! What a pitiable state you are reduced to like a creeper in summer ! Thank God ! You are at least alive ! Now everybody will be happy." And with these words, forgetting the pangs of hunger, he ran to Candrayaśā, and said to her, "Congratulations ! Damayantī is in your own alms-house "! On hearing that, Candrayaśā hurried to the spot. She cordially embraced Damayantī, and said to her, " Alas ! Fie on me that I did not recognise you, even though all the marks and signs on your body proclaimed you to be a person quite out of the ordinary ! Dear child ! Why did you deceive me by remaining incognito, especially after knowing me to be so affectionate towards you ? And why should you have entertained any

feeling of constraint in my presence? Now tell me whether you deserted Nala, or you were deserted by him? But obviously he must have deserted you! If it ever happens that you abandon your lord in his adversity, then indeed it would even be possible that the sun would rise in the west! Alas! O Nala! How did you not feel ashamed in deserting this very treasure-house of all good qualities? Is this in keeping with your noble family traditions? From now I shall share your sorrows. (First of all) I shall bestow liberal charities to celebrate this joyous event. Forgive me for my offence, that I did not recognise you! But then where is the shining star on your forehead, which is a source (store) of flashing lustre?" Candrayaśā then wiped with her kisses the forehead of Damayantī. (66) And Lo! like the sun freed from the (mask of) clouds or like a mass of gold taken out of fire, the star on Damayantī's forehead began to flash brilliantly. (67) And then the queen bathed her with her own hands, as if she were the very image of a goddess, and making her put on her best garments, the queen took her to the king. (68) Candrayaśā as well as Damayantī, both took their seats in the king's assembly-hall. Soon after, the sun, the Lamp of the world, set in the sky. (69) The whole sky was enveloped in darkness, like a vessel filled with collyrium; and yet, there was not even a recess in the assembly-hall which was covered with darkness. (70) Then the king said (in surprise), "The sun has already set; and there is neither a lamp, nor fire burning here; how is it then that there is such a flood of light here?" Then the queen showed him the natural star on Damayantī's forehead, which was the source of lustre (brilliance). Out of curiosity, the king covered it with his hand; and the whole assembly-hall in the palace was filled with darkness, as if it were a mountain-cave. Having removed his hand. the king asked her the details

regarding her loss of kingdom. Hanging down her head, and shedding tears she narrated the whole episode. The king, wiping her tears with the hem of his garment, assured her, " Dear daughter ! Do not weep ! Fate is all powerful even against gods and demons !"

[17] Just then a god, spreading lustre all around like the rays of the sun, appeared in the assembly-hall, and said to Damayantī, "I am that thief Piṅgala, who accepted asceticism at your instance. In the course of my wandering, I went to Tāpasapura. There I spent my time in a cremation ground, observing severe ascetic practices. Scorched by funeral pyres, I was deeply absorbed in religious meditations, repeating the five-fold prayer to the Parameṣṭhins ; and censuring myself for my former sins, I breathed my last. I was immediately transformed into a god possessing brilliant lustre. Recollecting my past birth by means of Avadhi knowledge, I came to see you,—my benefactress—who saved my life and also helped me (spiritually) by enabling me to accept asceticism. May you live long and happily !" Then having showered gold worth seven crores, the god vanished. Thus, seeing with his own eyes the fruit of good actions as displayed by the god, king Ṛtuparṇa embraced the Jaina faith. At an opportune moment he was requested by the boy as follows,—" Your Majesty ! kindly allow Damayantī to go to her parents' house. Candrayaśā also agreed, saying, " Be it so." Then being permitted by king Ṛtuprṇa. Damayantī started on her journey, accompanied by four-fold forces. On hearing of her approach, king Bhīma, along with his wife Puṣpadantī, bound (urged) by affectionate ties, went forward to receive her. Damayantī, on seeing her parents, was gladdened at heart, and descending from the chariot, fell down at their feet. (71) Owing to the flood of tears of all

of them, who were very eager (to meet each other) as they were meeting after a very long interval, the surface of the earth all around became muddy. (72) Damayantī, having embraced her mother and clinging to her neck like the river Yamunā meeting Gaṅgā wept freely for a long time. (73) Then washing their lotus-like faces with clean water, they told each other at length, their tales of weal and woe. (74) Then Puṣpadantī, placing Damayantī on her lap said, " That we have been able to see you alive, is a proof that our merit is not yet exhausted (lit. is wide awake). (75) While dwelling with us you may, with luck, meet your husband. Dear child ! Only a living person is likely to come into good fortune, albeit it may be after a long long while "! The king, being overjoyed, granted a gift of five hundred villages to the boy. Then returning to the city, he celebrated the arrival of Damayantī by a special religious festival (viz. worship of deities and religious preceptors) lasting for seven days. On the eighth day he promised Damayantī, " I shall do (everything in my power) so that you will be united with Nala ere long."

[18] Nala, at that time, while wandering in the forest after deserting Damayantī, saw columns of smoke issuing forth from a forest thicket ; columns that looked black like swarms of bees, and which shot up in the sky, and appeared like a winged mountain (lit. with its wings not cut off), flying in the sky ; that appeared dreadful because of the spread of dazzling flames, and thus looked like a cloud, tawny coloured owing to the flashes of lightning and being tossed up from the earth. And then there flashed forth a dreadful conflagration producing a series of cracking sounds spreading on all sides due to the bamboo trees being burnt up by the spreading fire, causing different (numerous) beasts of prey to give out terrible cries, and

devastating the trees (in the forest). There, Nala heard the sound of words as follows, " O Nala ; You, who are like the sun to the lotuses in the form of the descendents of the Ikṣvāku race, protect me"! Being of a compassionate nature, he went in the direction from which the sound proceeded, and there in the interior of the forest, he saw a cobra uttering the words, " Help ! Help " ! Wondering in his mind, " How is it that he knows my name and family ? and further, how is it that a serpent is endowed with the faculty of (human) speech " ?—Nala threw towards him his upper garment to extricate him (from fire). The cobra rolled itself in the garment that was spread on the ground. Nala dragged it out like a rope from a well, and then as he was about to deposit it on a spot which was safe from fire (conflagration), the cobra bit him in the hand. Throwing it down on the earth, Nala said, " Well done ! You grateful one ! You have thus repaid my obligations to you ! It is indeed true of your species, that you bite even the person who feeds you with milk ;"—while he was talking thus, Nala's body became dwarfed like a bow tied with string. And Nala was suddenly transformed in body, his hair turning tawny coloured like that of a goblin, his lips protruding (pouting) like those of a camel, his hands and feet thin and emaciated like those of a hungry and famished person (a scare-crow ?) ; and he became pot-bellied like (god) Gaṇapati. Seeing himself thus changed and ugly in every limb, Nala thought to himself, " Alas ! With this form, life is now futile ! I shall, therefore, accept asceticism, which will be beneficial to me in the other world. While Nala was thus absorbed in his own thoughts, the cobra suddenly transformed itself into a god, shedding lustre all around, and wearing bright jewelled earrings. And he said to Nala, " Do not be dejected ! I am your father Niṣadha. Having bequeathed my kingdom to you, I renounced the world,

and after death I was reborn as a god in the heaven Brahmaloka. I came to know, by my supernatural knowledge, the condition you were reduced to. So I created by my magical power, this form of a snake, and made your body ugly,–which was already reduced to an evil state,– thus rubbing salt in a wound. But you should look upon this to be very beneficial (in the long run), like taking bitter medicine. For, you have enslaved all the princes. Because of your deformity you are (now) beyond recognition, and hence they will not (be able to) harm you. Do not also entertain any thoughts about renouncing the world for the present. You have still to enjoy the same extent of the kingdom (as before). I shall myself tell you the proper moment for your renouncing the world. Now accept this Bilva fruit and this jewelled casket, and preserve them very carefully. Whenever you desire to assume your former form, you break open the Bilva fruit, and there you will find inside it, celestial garments ; and on opening the jewelled casket, therein you will find ornaments like necklaces etc. By donning the divine apparel, and putting on the ornaments, you will immediately regain your own form." Nala then asked the god news about Damayantī. He narrated it at length, dwelling chiefly on her chastity. The god said to Nala, "Why do you thus roam about in the forest? I shall take you wherever you wish to go." Nala said, "Take me to the city Śiṁśumāra." The god took him there and then vanished.

[**19**] Nala on arriving at the gates of Śiṁśumārapura, bowed down to the image of Lord Nami in a garden temple, that was an ornament to the city. Just at that time, a must elephant was running amuck, having broken the chains that tied it to its post ; it shook off the howdah (seat) even at the touch of the slightest breeze, caught hold of even birds flying in the sky, and

brought down a whole forest of trees. Then king Dadhiparṇa ascended the city wall and proclaimed,—" To him, who subdues this must elephant, I will grant anything that he demands." " Nala, " the dwarf, said, " Where is that must elephant so that I shall bring it under control "? Even while the dwarf was uttering these words, that mad elephant, thundering like a cloud, arrived there with great speed. The dwarf ran towards it. Very deftly he dodged the blows of the trunk of the elephant, and moving, (sometimes) in front of, behind, or by its side, he completely tired out that elephant. Then springing up like an eagle, he mounted on its back. Having brought it under control (?) and fastening its legs with chains (leg traps), he slapped it on the temples. The dwarf then drove the elephant with the goad in his hand. People hailed him with shouts of greetings. The king bestowed on him a golden chain. Having completely subdued the elephant, Nala led it to the tying post. Then getting down, and without saluting king Dadhiparṇa, Nala sat beside him. The king said to him, " O Dwarf, You do possess great skill in the art of (taming) elephants ! In what other branch of knowledge are you proficient "? The dwarf replied, " What more shall I say ! If you are interested in (tasting) food cooked on the rays of the sun, I shall do it for you." Then the king returned to the palace, and supplied the dwarf with all the ingredients like beans, rice, vegetables, spices etc. Leaving the dishes (filled with all the ingredients) in the sun, the dwarf repeated the the Sun-lore, and cooked heavenly dishes (food). The king and all his attendants tasted that delicious food, as if it were bestowed by the desire-yielding tree. The king exclaimed, "O ! How deliciously dressed is this food ! O ! The peculiar charm of its tastes, and the marvellous gratification that it produces in all the limbs ! Such perfect mastery in the culinary art was possessed

by Nala only. I know it for I have served Nala. So, O dwarf, are you really Nala? But how can Nala be so deformed? And how can he be here, living at a distance of two hundred Yojanas? And how can he, the Lord of the half of Bharata, be all alone"? Then the king, being pleased with the dwarf, presented him with rich garments and ornaments, a lac of silver coins, and five hundred villages. The dwarf acccpted all the gifts except the gift of five hundred villages. The king asked him, "Is there anything else that you desire"? The dwarf replied, "If you are so inclined, then put a ban on hunting and drinking in your kingdom." The king also, out of regard for him, did accordingly.

[20] Once the king asked the dwarf, "Who are you, and whence did you come"? The dwarf replied, "I am Huṇḍika by name, the chief cook of king Nala of Kośalā. I mastered all the arts while in his service. Nala, having lost his kingdom to his brother Kūbara (in gabling), repaired to the forest with Damayantī. Nala died there. And then I came to you, not caring to remain in the service of Kūbara, who has no appreciation of merits, and who is full of wiles and treachery. (76) Then king Dadhiparṇa, on hearing the news about the death of Nala, was smitten with such intense grief that it is impossible even to describe it. (77) Once king Dadhiparṇa sent a messenger (ambassador) to the father of Damayantī, on some friendly mission. King Bhīma received him with proper respect. Once, in the course of conversation, the envoy (ambassador) casually mentioned, "The chief cook of king Nala is at present in the employ of my master; and he has learnt from Nala the art of cooking with the rays of the sun." On hearing this, Damayantī said to her father, "Father! Despatch (immediately) a spy and find out how does that cook

look. Nobody but Nala, knows the art of cooking with the rays of the sun ; may be that he might be Nala himself in disguise."

[**21**] (78) The king immediately despatched a brahmin named Kuśala, who was clever in carrying out his master's missions, in order to find out (verify) the identity of the cook of king Dadhiparṇa. (79) He reached the city of Siṁśumāra, with his zeal redoubled by auspicious omens, but on seeing the dwarf, he sat down beside him, utterly dejected (with all his hopes shattered). (80) The brahmin Kuśala thought to himself,—" What a great disparity there is between Nala and this dwarf !" They are indeed as poles apart, like the mountain Meru and a mustard seed "! Then having pondered over (and hit upon a plan), Kuśala recited the following Dohā :—(81) "There is no doubt that Nala is the most cruel and hard hearted person (in the world), because he deserted his faithful wife Damayantī, while she was asleep in a forest "! On hearing that song being repeatedly sung, and being reminded of Damayantī, Nala started weeping, shedding profuse tears. Kuśala asked him, " Why do you weep "? The dwarf replied, "I am moved to tears because of your song, which is full of pathos." The dwarf then asked him what exactly he had in his mind. Kuśala then narrated to him the whole episode commencing from the gambling bout on the part of Nala upto the arrival of Damayantī to the Vidarbha country. The brahmin further asked him, "O dwarf ! The ambassador from (the court of) Dadhiparaṇa declared in the presence of king Bhīma that you possess the art of cooking with the rays of the sun. But knowing that Nala alone knows that art, Damayantī requested her father, and sent me (especially) to have a look at you (to find out who you are)

But on seeing you I thought, "Where on the one hand this ugly and repulsive dwarf, and where on the other Nala, with all his limbs charming and attractive! The one–(the dwarf)–is like a crane swallowing fish, while the other is like the moon giving delight to the whole world! Likewise, on my way here I saw a number of good omens, but none of them have borne any fruit, since you cannot be Nala." The dwarf (Nala), out of great love and affection for Damayantī, invited the brahmin to his house. Because,—(82) Even a crow, arriving from the quarter where one's near and dear lives, is a welcome guest; much more so then a person sent by one's beloved. "How can I accord you an adequate reception,–you, who are acquainted with (or telling us about) Nala the Great, and Damayantī, the Faithful one"? –with these words he made arrangements for dinner. He also presented to the brahmin all the ornaments given to him by Dadhiparṇa. Then Kuśala returned to Kuṇḍinapura safely. He narrated to Bhīma the entire history of the dwarf, beginning with the incident of bringing under control the must elephant. Damayantī said, "Father! He must certainly be Nala; but owing to some food deficiency (bad food), or owing to his bad karman, he may have been deformed. (83) The wonderful proficiency in the science of elephants (art of taming elephants), the capacity to cook food on the rays of the sun, and the extraordinary liberality,–these qualities are not to be found in anybody except Nala. Therefore, Father! get that dwarf here under some pretext so that I may test him. Bhīma replied, "Dear daughter! Under pretext of your Swayaṁvara (marriage by self choice), I shall invite Dadhiparṇa. He was, even in the past, enamoured of you, but you chose Nala (for your husband). So now, on hearing about your (second) Swayaṁvara, he would arrive here post-haste, and the dwarf also is bound to accompany him. If he –(the dwarf)– be really Nala,

then he will never suffer your being married to another. Further, Nala has simply an uncanny way with horses (knowledge about horse-lore). If the dwarf be really Nala (in disguise), then he could be easily identified by the manner of his driving horses. With Nala urging them, the horses attain a speed like that of wind. I shall communicate to him a very early date. If the dwarf manages to reach here quickly, within the (stipulated) time, then he is Nala beyond all doubt. Even an ordinary person does not tolerate humiliation on account of his wife (being carried away by another man), much less then king Nala." Bhīma accordingly sent a courier to Dadhiparṇa. He informed the latter that the date fixed for the Swayaṁvara was the fifth of the bright half in Caitra. Dadhiparṇa thought to himself, "I am really enamoured of Damayantī, but she is far off; tomorrow is the fifth. It is impossible now to reach there (in time). So, what shall I do now?"—And so like a fish in shallow waters, he became restless and uneasy in mind. The dwarf reflected, "Damayantī is a devoted wife; she will not certainly go after another man; and even if she does, who can possibly claim her so long as I am alive? I shall, therefore, reach Dadhiparṇa there within six praharas, so that along with him, I shall also get an opportunity of meeting her." The dwarf then said to Dadhiparṇa "Why are you thus pining? Tell me the cause (of your worry). Because it is not possible to treat a patient who does not tell his history (disease)." The king replied, "Nala has already entered the gates of the happy city of gods (i. e. he is no more). Damayantī has decided to hold another Swayaṁvara. My heart is set on her. But Vidarbha is situated far off. The time (at my disposal) is six praharas only! The messenger took so many days to reach here. How can I then, reach there within such a short interval? And it is this anxiety

that is worrying me." The dwarf said, "Get me a chariot yoked with well-bred horses, and I shall reach you there in the morning." The king, thinking that he cannot be an ordinary mortal but some semi-divine or supernatural being, placed a chariot, as desired by him, at his disposal. Nala made it fit (for travel) and requested Dadhiparṇa to ride the same. (84) The king, his betel-bearer, the attendant holding an umbrella, and the two chowrie-bearers, these five, with the dwarf making the sixth, rode in the chariot. (85) Then having tied the Bilva fruit and the jewel-casket in a piece of cloth, and tying it around his waist, and after repeating prayers to gods and the elders (preceptors), the dwarf urged the horses forward. (86) And then the chariot started rolling forward, with its excellent steeds being pressed by Nala, who knew the secret lore of urging horses to a miraculous speed, just as an aerial car takes off at the will of its master. (87) The upper garment of Dadhiparṇa fell on the ground, carried away by the strong breeze produced by the high speed of the chariot; it appeared as if the king had, out of joy, offered it as a present (to Nala, or to gods). Dadhiparṇa told about it to the dwarf. He smiled and said, "Where do you think, O king! is your garment (at the moment)? The chariot has travelled twenty five yojanas from the spot where the garment is lying. But then the horses are of a middling breed. Had they been of the best, then being driven (by me), the chariot would have covered a distance of more than fifty yojanas. Then Dadhiparna, on descrying a Bibhītaka tree declared, "I can calculate (know) the exact number of fruit on a tree without counting them (one by one); on our way back I shall show you this feat (miracle)." The dwarf said, "With me as your charioteer, you need not be afraid of delay! I shall fell down all the fruit on the tree with a single blow of my fist." The king replied, "Behold this

miracle! You fell them down; the number of fruit on the tree is eighteen thousand." Then the dwarf brought them all down by a (single) blow of his fist. Dadhiparṇa counted them (one by one) and the number tallied exactly. Being entreated by Dadhiparṇa (Nala) imparted to him the (secret) horse-lore (of urging them to a miraculous speed), and learnt from him (in exchange) the science of (mentally) calculating the number of fruit on trees. The chariot arrived at the precincts of Kuṇḍinapura, at early dawn. Dadhiparṇa was beside with Joy, his face blooming like a full blown lotus.

[22] Damayantī happended to witness a dream at the close of that very night (at early dawn). She communicated it to her father, having first performed (all the proper rites); she told him:—"I saw (in the dream), the goddess Nirvṛti bringing here through the air, the garden at Kośalā. At the behest of the goddess, I climbed a mango tree laden with flower and fruit. The goddess placed in my hand (offered me) an excellent lotus. Just then a bird, that was already perched on it, fell down all of a sudden." Bhīma said, "Dear daughter! this is indeed an auspicious dream! The goddess Nirvṛti stands for your accumulated merit, which has now awakened (i.e. which will now bear fruit). The garden at Kośalā indicates that you will (once again) regain the (lost) kingdom of Kośalā. Your climbing a mango tree prognosticates your reunion with Nala. The dropping down of a bird already perched (on the tree), augurs the loss of kingdom for Kūbara. And as you have witnessed the dream in the early hours of dawn, you will surely meet Nala (right) to-day." Just at this hour, Dadhiparṇa reached the city gates, and Bhīma was informed about it by his attendant named Maṅgala. Bhīma, advancing in haste, embraced him cordially as a dear friend. He was

accommodated in a fine dwelling. Having made all arrangements for his food etc., Bhīma said to him, "They say that you have with you a cook, who can cook food with the rays of the sun. Kindly show him to me." Dadhiparṇa ordered the dwarf to prepare food. And he, like the desire-yielding tree, prepared it within a moment. Being pressed by Dadhiparṇa, Bhīma with all his men, partook of that food. Damayantī, in order to test it, ordered a dish of that food to be served to her. On tasting the food, she was convinced that the dwarf was (none else but) Nala. She said, "Once on a former occasion a preceptor, who was a store-house of knowledge, told me that in the whole of Bharata, there will be none else who will know the art of cooking with the rays of the sun. So this, indeed, must be Nala. That he happens to be a dwarf, might be owing to some unknown reasons. His marvellous cooking is but one test of identifying Nala ; there also exists another. Touched by even the little finger of Nala, I get a wonderful thrill (become horripilated all over the body). Let the dwarf, therefore, touch me with his little finger. Would that he would stand this test also !" Then the dwarf was questioned, "Are you Nala ?" He replied, "Can there be any comparison between Nala, possessing broad and expansive chest, and myself,—I who am only an eyesore to all the people ?" Still under great pressure, he touched the bosom of Damayantī with his little finger. Even with that slight touch of his little finger, which gave supreme joy and delight to her heart, Damayantī's entire body became covered with horripilation, resembling a cucumber. Damayantī (suddenly.) exclaimed with joy, "You deserted me formerly while I was asleep ! Now, O Lord (of my life) ! I have found you again ; where will you escape now ?"— And with these words, she took Nala inside the palace, and entreated him, "Kindly reveal your former self."

Then Nala assumed his original form, by putting on the (celestial) garments and ornaments from the Bilva fruit and the jewel-casket. On seeing him (in his normal form) Damayantī was overjoyed and she clasped him lovingly with all her body, like a creeper entwining a tree. Bhīma also, realising that the dwarf was (king) Nala himself, installed him on his (own) throne, and said to him, "You are our lord! So tell me what I should do now,"—and with these words, he stood before him, with his hands folded. Dadhiparṇa beseeched Nala, "Please forgive my offence, in that, lord and master that you are, you were out of ignorance, unceremoniously ordered about by me." On being invited by Damayantī, king Ṛtuparṇa, accompanied by Candrayaśā, as well as Vasantaśrīṣekhara, lord of Tāpasapura, also arrived there. Bhīma received them all (cordially).

[23] Once, in the morning, while all (of them) were seated in the court of king Bhīma, a god shedding brilliant lustre, appeared there. With folded hands he addressed Damayantī as follows:—"I was formerly the head of ascetics, whom you enlightened. On the strength of the religion preached by the Jinas, I was born after death as a god in the Saudharma (heaven)." Having showered seven crores of gold (coins), the god went to his abode.

[24] The kings--Bhīma, Ṛtuparṇa, Dadhiparṇa, Vasanta and others,-gathered together and crowned Nala as their king. At the instance of Nala, they summoned their forces together. Accompanied by them Nala, with his mighty and infuriated elephants thundering loudly, covering the sky with dust raised by the hoofs of his horses and deafening (shaking) the ears of his enemies by the rattling noise of the wheels of his chariots, arrived at the city of Kośalā. Sending a messenger (in advance), he informed Kūbara as follows,—"Nala has come to se

you." Nala then reached the outskirts of the city of Ayodhyā. Kūbara, on hearing that Nala had arrived, was burning with rage and fury all over the body, as if he were embraced by (the god of) Fire. (88) Nala sent him the following message with his courier, " Come and fight with me ; let all my wealth (kingdom) be yours, or let yours be mine." (89) Kūbara, however, afraid of a (straight) fight, again commenced a gambling bout ; but (this time) Nala, who was rich in merit, won back all of his property. (90) And though Kūbara was so very cruel, Nala, spotless on account of his good qualities, not yielding to anger, because Kūbara was his own younger brother, installed him as the heir-apparent to the throne, as before. (91) Nala, being united with Damayantī, and having regained his (lost) kingdom, very eagerly paid homage to the Jina temples in Ayodhyā. (92) And then Nala, — whose lotus-like feet were bowed down by all the kings, and who was offered various gifts and presents,—ruled over the half of Bharata for many thousands of years. (93) Once the god Niṣadha, shining in his brilliant lustre, came down from the heaven, and addressed Nala, who who was extremely attached to the enjoyment of pleasures, in the following manner :— (94) " Are you really a man ? You,-who do not guard your best treasure, viz. the faculty of discrimination,- which is being plundered by the thieves in the form of passions etc. ? (95) I had formely promised you that I shall tell you the proper time when you should renounce the world ; so now accept the vows of self-control, which is, so to say, the (much coveted) fruit of the tree of human birth." (96) And after uttering these words the god disappeared. Later on, there arrived (in that city), a teacher named Jinabhadra, who was a treasure-house of jewels in the form of pure Avadhi knowledge. (97) Then Nala, accompanied by Damayantī, went and bowed down

to him ; and taking a seat in front of him, with folded hands he asked the sage :—(98) " O Revered Sir ! What did we do in our past birth that having inherited it, we lost such a (great) kingdom, and got it back again "? (99–100) The sage replied, " Listen, O Gentle One ! There is, in this very continent of Jambūdvīpa, in Bhārata Varṣa, in the vicinity of mount Aṣṭāpada, a city named Saṅgara, which had never experienced (i. e. was never subjected to) a foreign invasion ; king Mammaṇa ruled there; he had as if, charmed and brought under control the beautiful ladies in the form of all the quarters. He had a queen (named) Vīramatī. Once, while the king had set out on a hunting expedition with her, he saw outside the city, a sage going with a group of travellers,–the sage, who was like religion embodied, tranquil and serene, and distinguished by prominent qualities such as contentment and the like. The king thinking that it was a bad omen, and likely to put an impediment in his great hunting festivity, got him arrested from the group of travellers, like an elephant (singled out and caught) from the herd. Returning back, the king took the sage to the palace, and mocked and ridiculed him there for twelve ghaṭikas. Afterwards both the king and the queen, with their compassion aroused, asked him, " Where do you come from ? And where are you going" ? The sage replied, " I set out with some merchants from the city of Rohīṭaka, with the intention of paying homage to the idols of the Jinas, which adorn the summit of the mount Aṣṭāpada." On hearing these spell-like words of the sage, their anger subsided like the poison of snakes, which is removed by magic spells. The sage, realising their (inherent) goodness, preached them the religion, with compassion to creatures as its dominant creed. Those two, on whose ears not a single syllable of gospel had fallen so far (lit. whose ears were never pierced by the gospel), were highly impressed by it. They offered

the sage food and drink etc For quite some time, they entertained the sage (at their residence). Imparting them religious instruction, like medicine to the diseased and the sick, the sage, taking his leave of them, repaired to (mount) Aṣṭāpada. Being thus awakened in religion by contact with the sage, they observed the duties of Jain laity with great effort and zeal, like misers guarding their treasures.

[25] Once the goddess of learning took Vīramatī to the mountain Aṣṭāpada, in order to fortify her in the creed. There, on seeing the Jina idols,-that conformed to the colour (complexion) and proportions (of the individual Tīrthaṃkaras), that were studded with various precious stones, and whose festivities were performed by gods and demons-, she was highly gratified. Having paid homage to them, she returned to her city. Then Vīramatī, realising that she had paid homage to the holiest among the holy places, observed a series of twenty Āyambilas, in honour of each of the Tīrthaṁkaras. (101) Vīramatī got the idols of the twenty four Jinas made in pairs and also golden tilakas studded with beautiful jewels, fixed above. (102) Then she went with her attendants to the mount Aṣṭāpada and worshipped the Jina idols, bathing them (with proper rites), preceded by anointing and offerings. (103) With deep devotion, she fixed those tilakas on the foreheads of the Jina-idols, that shone as if they were the flowers of the tree of her merit. (104) Having given fitting gifts to the wandering ascetics that had come there to visit the holy place, she thus concluded (with proper ritual) her fasts. (105) And then Vīramatī, thinking that her birth as a human being was fulfilled in its mission, her affluence fructified, and even her life to have fulfilled its purpose, returned to her city. (106) And thus

those two, (Vīramatī and her husband), possessing two bodies but being of one mind, passed many days, with their minds devoted to the faith of the Jinas. (107) Life being mortal, king Mammaṇa, having breathed his last at the proper time, in a calm and tranquil state of mind, attained the heaven named Saudharma. (108) Queen Vīrmatī also followed suit (died after him), and was born as a charming goddess in the same heaven. After all, how long can the moonlight continue after the moon has set! (109–110) Then the soul of king Mammaṇa, falling down from the heaven, was born in the city of Potanapura,–a city which was like an armlet among the many ornaments in the form of the various countries,–as the son of a fisherman named Dhammilāsa and his wife Reṇukā; he was named Dhanya and was endowed with all fine qualities. (111) The soul of Vīramatī was likewise born as Dhūsarī and she became his wife (in this birth also). Dhanya used to take his buffaloes outside (the city) for grazing. (112–113) Once upon a time, when the rainy season had set in, and the clouds were emptying their contents in torrential rains, Dhanya went to the forest to graze his buffaloes, holding an umbrella over his head. There he saw a sage, emaciated with severe fasts and austerities standing motionless like a mountain, being engaged in observing the Kāyotsarga penance, (114–115) Filled with devotion, Dhanya held his umbrella over the head of the sage, and thus protected him from the severe shower. Then after the rains stopped, Dhanya bowed down to the sage and asked him, "Where do you come from"? He replied, "My good man! I come from Paṇḍu country. (116) I am bound for the city of Lankā to pay homage to my preceptor, who has arrived there. But I have been detained (here) by this continuous shower, for the last seven days" (117) Dhanya said to him, "Revered Sir! The ground is at present filled with mud, and therefore

difficult to tread upon; do you, therefore, come to the city riding this buffalo of mine." (118) The sage replied, "It does not behove monks to ride any conveyance." Then the monk walked slowly towards the city, accompanied by Dhanya. (119) Dhanya then requested the monk, "Please wait here for a moment, so that I shall go home and bring for you some milk." (120) Then Dhanya went home and fetching quickly some milk from there, he urged the monk, with great devotion, to break his fast by taking that milk. (121) Dhanya and his wife accepted the vows of Jain house-holders from that monk. The monk stayed in Potanapura itself for the duration of that rainy season. (122) Afterwards he went elsewhere. Dhanya, as well as his wife Dhūsarī, both having observed for a long time the duties of Jain house-holders, later on took the vows of asceticism. (123) Having observed the vows for seven years, Dhanya and his wife both breathed their last; but owing to the influence of desire, he and his wife were born on the mount Himavat as twins (of deer). (124) After death (as deer), he was born as a god and his wife as a goddess in the Saudharma heaven (125) After coming down from the heaven you, O king, who were Dhanya before, were born as Nala, and this your wife Damayantī is none else but Dhūsarī herself. (126) On account of your gift to the monk, and because of your observance af the vows of householders (etc.), you attained such handsome form and this (great) kingdom. (127) And this Damayantī became your wife as a result of the fruit of that religious merit; and nobody could ravish (molest) her, on account of the merit (as a result) of her special observances, and her gift of Tilakas. (128) As, however, you mocked and ridiculed that sage for twelve ghatikas, you suffered (in consequence), loss of kingdom for twelve years. (129) On hearing these words of the preceptor, Nala was filled with an

intense craving for mokṣa, and he (immediately) installed his son named Puṣkala, charming on account of his good qualities, as king of his kingdom. (130) Then Nala, accompanied by Damayantī, accepted the vows from his preceptor, learned the scriptures, practised austerities, and put up with all sorts of intolerable physical sufferings. (131) But (once), owing to the queer (obscure) nature of Karman, passion having proved too difficult to curb, the sage Nala entertained passionate thoughts of enjoying pleasures with Damayantī. (132) Then he was given up (as incorrigible) by his teachers; but his father again came down (from heaven) and enlightened him. Nala, however, being unable to abide by the vows, undertook a fast (unto death). (133) Damayantī also, being attached to Nala, undertook a similar fast; then after death, Nala was born as Kubera and Damayantī became his wife (again) in the next birth. (134) Owing to some violation in the vows, they attained an inferior type of godhood. Both of them will, in due course, exhaust (destroy) their Karman and will attain *Mokṣa.*

Thus Ends The Story Of Nala
Pertaining To Gambling

On hearing this, the king (Kumārapāla) said, "Revered Sir! I will not, even in sport, indulge in (the vice of) gambling with dice. The preceptor replied, "O king! It is but proper that persons like you, who have conquered their sense organs (Akṣas) should avoid gambling." The ministers requested the king, "Your Majesty! Now that you have given it up, let it be banned in the whole kingdom also." The king replied "Let it be so." They said, "As Your Majesty orders", and carried out the orders accordingly.

NOTES

(M.—Marathi. G.—Gujarati. H.—Hindi.
Ger.—Gerund. Inf.—Infinitive.)

[References are to Paragraphs]

Introductory verses (1 to 5):—(1) अवज्ज—अवद्य—Censurable, sin. उज्जुत्त—उद्युक्त—Ready, bent upon. पालिज्ज-पाल्येत्-Pot. 3rd per. sing. गिद्ध-गृद्ध—Greedy, covetous. कयत्थण-कदर्थन—Harassment, slighting, humiliation. सत्तण्हं महावसणाणं-Out of the seven great व्यसनs or Vices; they are:—(1) पारद्धी (पापर्द्धि)—मृगया—Hunting (cp. M. पारध). (2) मांसभक्षण—Flesh-eating. (3) द्यूत—Gambling. (4) वेश्यागमन Prostitution. परदारागमनं — (5) adultery; (6) मद्यपानं — Drinking. (7) चौर्यं — Theft. Our story deals with the 3rd vice. The मनुस्मृति mentions पञ्चमहापातकानि—'ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः । महान्ति पातकान्याहुः तत्संसर्गश्च पञ्चमम् ॥ XI 55. These are regarded as heinous offences for which there is no प्रायश्चित्त or expiation, except capital punishment. निबंधण—Cause, origin, source. हरियव्व-हर्तव्य—Pot. pass. part.—Should be avoided. सोय-शौच—Purity. चुक्क (D)—भ्रष्ट or वञ्चित-Bereft of, deprived of. Gambling which deprives or robs one of the three ends of human existence; viz., धर्म, अर्थ and काम. The fourth is मोक्ष. (4) मोसणं-मोषणं—Robbing; depriving of. सुगइ—Good state of existence (after death). पडिवक्ख—प्रतिपक्ष—(1) Enemy; (2) antithesis, opposite of. (5) समत्त—समस्त—All. हारिय—P. P. P. fr. the causal of हर. असेस-अशेष—All. दिट्ठंत-दृष्टान्त-Illustration.

[1] St. 1. गुणा etc.—Merits or good qualities being the cause of calamities. An illustration of विरोधाभास अलङ्कार.

A pun or Double Entendre is also intended. गुणा—Threads. वसण-Garment. Of course गुण or तन्तु is the cause of a piece of cloth. But that good qualities should be the cause of calamities, is indeed strange! अच्छरियं-आश्चर्यम्; also अच्छेरं and अच्छरीअं. St. 2. निरुवम-Incomparable, matchless. नय or नीति Political Science; polity. चाय-त्याग-Sacrifice. विक्क(क्क)म— Valour, prowess. पुन्नो-°पूर्णः—Full of, or °उत्पन्नः—Born with. दुव्विसह-दुर्विषह — Unbearable; [2] सरह-शरभ — A fabulous animal supposed to be stronger even than lions. अंतेउर— अन्तःपुर—Harem. तरुपुप्फं—The harem is compared to a tree of which पुष्पदन्ती is the flower. St. 3. सहज—Inborn, natural; cp. M. सहज—Naturally, easily. भाल—Forehead. तरणि—Sun. पडिबिंब—Image, reflection. सप्पुरिस—सत्पुरुष—Good man; or here विष्णु, on whose chest there is the auspicious श्रीवत्स mark. The Jain तीर्थङ्करs and चक्रवर्तिन्s also possess it. वच्छत्थल— वक्षःस्थल—Chest. रयण — रत्न—Jewel. This is an instance of Anaptyxis or स्वरभक्ति-division or splitting (भक्ति) of a conjunct by the addition of a vowel; रत्न → रतन → रयण. जणणी° etc.—Loc. Absolute (सति सप्तमी)—'While she was yet in the mother's womb'. दमिय—दान्त P. P. P. of दम्—To control, to check. There is generally an attempt at 'rationalising', or giving some explanation for proper names in Jain stories. सिय°(त)—White, bright; °पक्ख (क्ष)—Fortnight; side; पाख-Mar. वुड्ढि—वृद्धि—Growth, कला+उवज्झाय (उपाध्याय)—Tutor in arts; also उज्झाय; cp. the M. derivations of this word :— उपाध्याय, उपाध्ये, वझे; and G. ओझा. St. 4. आयंस—आदर्श—Mirror. Note the nasal; cp. वक्र — वंक; अश्रु — अंसु. संकंत — संक्रान्त— P. P. P. fr. संक्रम्—Transferred. सक्खिमत्तं—साक्षिमात्रं—Merely an eyewitness. दमयन्ती was so clever that she mastered all the arts by herself. Her teacher was merely an onlooker! St. 5. सम्मत्तं-सम्यक्त्वम्—Righteousness. This is the seed or बीज of मोक्ष. Unless one possesses this, there cannot be any further religious progress. दुरवगम—Difficult to understand. कम्मपयडि°-कर्मप्रकृति°—Various divisions and sub-

divisions of Karman. The broad ones are as follows :—

- कर्मन्
  - घाति (Destructive)
    - (1) दर्शनावरणीय
    - (2) ज्ञानावरणीय
    - (3) मोहनीय
    - (4) अन्तराय
  - अघाति (Non-destructive)*

- *अघाति (Non-destructive)
  - (1) नाम
  - (2) गोत्र
  - (3) आयुः
  - (4) वेदनीय
    - सातावेदनीय
    - असातावेदनीय

The aim of a Jain monk is to get rid of karman. कृत्स्नकर्मक्षयो मोक्षः— Mokśa can be attained only after complete annihilation of all Karmic matter. The Eight main divisions of Karman are: (1) दर्शनावरणीय—Faith-obscuring; (2) ज्ञानावरणीय — Knowledge obscuring; (3) मोहनीय — Infatuating or deluding; (4) अन्तराय — Putting obstacles in the way of getting fruit. These are घाति i. e. Destructive or harmful. The अघाति or Non-destructive are—(5) नाम—Name; (6) गोत्र—Family name; (7) आयुः—Life (determining); (8) वेदनीय—(Pleasure or Pain) experiencing. Karman is further sub-divided into 148 कर्मप्रकृतिs. St. 6. तीए पयंपमाणीए Loc. Abs.—When she propounded or explained. पवयण–प्रवचन–Scripture. पडिवत्ती–प्रतिपत्तिः–Faith. पगिट्ठ–प्रकृष्ट—Excellent. प्रेरिय–प्रेरित—Urged, impelled. निव्वुइ–निर्वृति—(Goddess of) happiness or contentment. शान्तिनाथ is the 16th जिन. अच्चणिज्जा–अर्चनीया—Pot. Pass. Part.–Should be worshipped. पडिवज्जिऊण—Gerund,—Having accepted, agreed. वम्मह–मन्मथ—Cupid. जुव्वण–यौवन—Youth; cp. जोबन H. St. 7. असरिस–असदृश—Uncommon, unparalleled. पगरिसो–प्रकर्षः—Excellence. निम्मविया P. P. P. fr. निर्+मा (causal)—Fashioned, created. दल — सामग्री — Ingredients, or raw material.

इत्तियं-इयत्—This much. 'Even the creator himself, even if he means to, cannot repeat this master-piece, because the material (दल) from which she was fashioned, is exhausted'. Cp. सा निर्मिता विश्वसृजा प्रयत्नादेकत्रसौन्दर्यदिदृक्षयेव । दमयन्ती was a paragon of beauty. But the problem before her parents was, how to find a suitable bridegroom for her. नज्जइ—Pres. Pass. 3rd per. sing. fr. ज्ञा-ज्ञायते—Is known. सयंवरो-स्वयंवरः—Marriage by self-choice on the part of the bride. This type of marriage was common among the क्षत्रियs in ancient times. जेण तत्थ etc. — दमयन्ती's father appears to be very 'rational'. His reasoning is: If a स्वयंवर is held, then the parents at least cannot be blamed for marrying their daughter against her will. पेसिऊण—Ger. fr. प्र+इष्—To send. हक्कार — आ+कारय् — To invite; cp. हाकारणें (हाक मारणें) M. पाइक्क-पदाति — Foot-soldier, infantry. The Indian army consisted of the following four wings:—(1) Elephants; (2) Horses, (cavalry); (3) Chariots (charioteers); and (4) Footsoldiers, or infantry. परियरिय—°चरित-Surrounded, accompanied. °सत्त-सत्त्व-Valour, prowess. आवास—Camp, residence. कराविय—P. P. P. fr. the causal of कर—Caused; got ready. खंभ-स्तम्भ (or the Vedic स्कम्भ) — A pillar. विमाण (न)—A celestial region. निम्महण-निर्मथन—Destruction, uprooting. The camps, or the temporary residences, were so beautiful and luxurious that they surpassed even the permanent abodes of gods. °पंडिओ — Seems to have been used only to rhyme with °मंडिओ in the previous sentence in the sense—'capable of', 'calculated to'. (उद्धुय Better read उद्धुय (त)—Wafted, carried away. धय-ध्वज-Flag, banner. तंडव—Name of Śiva's dance; here violent movement. दरिसण (also दंसण)—दर्शन. The sentence is incomplete. ठविय-स्थापित—P. P. P. from the causal of स्था- Placed, arranged. कडप्प (D.)—समूह—Collection, myriad, multitude. कप्पिय-कल्पित—रचित or निर्मित—(1) Arranged, fashioned; or (2) giving the appearance of, making it look like. सुरिंदसरासण—

Rainbow. वत्त-वृत्त—Circular. परोप्पर-परस्पर—Mutual. रिद्धि-ऋद्धि—Prosperity. पाडिसिद्धि D.—(1) स्पर्धा Rivalry, emulation. Note the lengthening of vowel; प्रति-पाडि; cp. प्रतिपत्—पाडिवओ; पाडवा M.; (2) It is also used as an adjective in the sense of सदृश or तुल्य; cp. the use of this word on p. 15. पयडियप्पाणो-प्रकटितात्मानः—Revealing themselves, trying to show themselves off. The various kings that had assembled for the स्वयंवर, were rival suitors for the hand of दमयन्ती, and they were trying to outdo one another. पयासिउं-Inf. To manifest, to show publicly. कामवियार(का)र—Effect of Love. The kings could not check their feelings of love or passion, and they showed them openly.

[3] एत्थंतरे-अत्रान्तरे—In the meanwhile. आएस-आदेश—Command, order. पसरिय-प्रसृत—Spread. पहाजाल-प्रभाजाल-A network of rays or lustre. बंधुर—Beautiful, charming. मयणकेलि—Cupid's sport. Her bosom is compared to a चक्रवाक couple, meeting for love's sports in a lake. कंकेल्लि-अशोक tree. पेस(श)ल—Tender, delicate, charming. थूल-स्थूल—Large, big. मुत्ताहल-मुक्ताफल—Pearls. मल्लिया(का)—Jasmine. दुकूल—Silk garment. निवसण (न)—Dress. सच्छ-स्वच्छ—Pure; bright. सरयब्भ-शरदभ्र—Autumnal clouds (which are white). वलक्ख-वलक्ष—(1) White; (2) 'An ornament to be worn on the neck.' The first sense is better. कडक्ख-कटाक्ष—Side-long glance. छडा-छटा-Series. विच्छुरिय (त)-व्याप्त-Covered, inlaid; pervaded. वेला-The tide of the ocean. समुच्छलंत-(Pres. Part.)-Stirring, agitating. रिंछोलि-पङ्क्ति—A series; a number of. संकुल—Crowded; full. सच्चेव—सा+च+एव. Note the contraction and the consequent doubling of 'च'. चक्खुविक्खेव-चक्षुर्विक्षेप—Play of eyes; glance. लक्खीकया-लक्षीकृता—Made the target of, or object of. 'She was the cynosure of all eyes.' All kings focussed their eyes on her. St. 8. पडिहारी-प्रतिहारी—A female usher; but she was also an accomplished and gifted lady; the Maid-of-honour of the princess. She introduces the various kings and princes assembled there. आइट्ठ—P.P.P.; an आदेश

or substitute for आरब्ध. St. 9. [श्लो] to be supplied. मह—To long after, desire. Note the sarcastic and caustic remarks on the habits, traits and temperaments of people of various countries. The प्रतीहारी enumerates only the good points of each of the princes assembled there; but दमयन्ती rejects every prince with a casual or derogatory remark. वंचण (न)—Deception. सुव्वंति—Pres. Pass. 3rd per. plu.—'Are reported to be'. St. 10. कयली–कदली-plantain tree. कीलसु-Imper. 2nd per. sing. अकारण° etc.—'The residents of the country of Koṅkaṇa are extremely short tempered; I shall, therefore, have to spend most of my married life in appeasing my husband'! पए पए-पदे पदे-At every step. अणुकूलिउं—Inf. from the denominative-To Conciliate, to propitiate. St. 11. कम्हीर—काश्मीर. कुंकुम-केया(दा)र—Fields of saffron (केशर). कीलिउकामा—Desirous of sporting; बहुव्रीहि compound. तुसा (षा) रसंभार—Mass of snow; दमयन्ती wants to convey that she will not be able to stand the chill whether of Kashmir, being a resident of विदर्भ. Of course, she did not like the king and that is why she pleads this excuse! St. 12. पउरकोसो-प्रचुरकोशः—Possessing vast treasures. मयरद्धय-मकरध्वज—Shark-bannered; Cupid. हरिणच्छी-हरिणाक्षी—Deer-eyed (मृगाक्षी). कविं(पिं)जला—This is either an alternative (nick) name of भद्रा, *or* दमयन्ती is saying this aside to another maid. अइरमणीया etc.—'The garland', says दमयन्ती, 'is too good to be placed on the neck of this king', and thus the suitor is unceremoniously rejected. अप्पाडिवयणं (Adverb)—Without even a reply; without even a word. पाडिसेह—प्रतिषेध—Rejection; refusal. अग्गे (ग्रे)-Forward. St. 13. कलयं(कं)ठ°—A cuckoo bird (कोकिल); having a sweet voice. करवा(पा)ल—A sword; a cudgel. कवलिय(त)—Swallowed; The allusion here is to the swallowing of the moon (and the sun) on the part of the demon राहु. After the अमृतमंथन with the cooperative efforts of gods and demons, the gods celebrated the event with a nectar-drinking bout, with admission strictly reserved for gods alone. राहु and केतु disguised themselves as gods and secured admittance.

When they were on the point of emptying the cup of nectar, चन्द्र and सूर्य detected them and immediately reported the matter to विष्णु, who promptly cut off their heads with his सुदर्शनचक्र But the nectar had reached upto the throat and it had its effect. Though the heads were severed from the rest of the body, they still remained alive and immortal. Since that time, राहु and केतु are the avowed and bitter enemies of the Sun and the Moon, and swallow them whenever they get an opportunity. वयपरिणाम—Ripeness of age; advanced or old age. St. 14. मउड-मुकुट-Crown. Note the vowel change. °निय(क)र—Collection, multitude. फुडइ व्व-स्फुटति इव—Breaks or bursts, as it were. अम्मो—A particle used to indicate आश्चर्य (surprise); or for addressing mother. कसिण-कृष्ण—Black. Note कृष्ण → कण्ह → कान्हा M.; कसिण → किसन. भंसण-from भ्रंश्-To destroy. Probably it ought to be भीषण-Dreadful. ईसि-ईषत्—Slightly. St. 15. तरंगिणी—River. किच्चिरं-कियत्+चिरं—(Note the contraction) — How long? सहल-सफल—Fruitful. धुवं-ध्रुवं—Certainly. पच्चाएसो-प्रत्यादेशः—One who eclipses, obscures, or throws into background; 'his form is such that it far surpasses in handsomeness, everybody else'. संनिवेस-Form, figure. उदग्ग (ग्र)—Exalted, lofty; महुरिम—मधुरिमन्-Sweetness. [4.] अक्खिविउं Inf.-To revile, to abuse. लब्भए-Pres. pass. 3rd per. sing. आत्मनेपद (Sk. लभ्यते). परिणेउं—Inf. To Marry. "You shall not succeed in marrying Damayantī". मुत्तुं Ger.-Leaving; excepting. जुज्झसज्ज-युद्धसज्ज — Ready for a fight. होहि—Imper. 2nd per. sing. दूमिओ-दूनः—P. P. P.-Sorry. आसंक-आशङ्क—To be afraid of. बीहसे—Pres. 2nd per. sing. आत्मनेपद fr. भी—To be afraid of. सिक्खवियव्व—Pot. pass part. (causal)-Fit to be taught. करवाल—Sword. संनद्ध—Ready, prepared for a fight; (P. P. P. fr. संनह्). मह कए-मम कृते—For my sake; कए governs Genitive. अरहंत-अर्हत्—The divine or the adorable one; a Jain Tīrthaṁkara. सासणदेवी—The Goddess of Learning. शासन— सिद्धान्त or आगम. लहउ and उवसमउ—Imper. 3rd. per. sing. भिंगार-भृङ्गार — A golden pitcher.

छडा—छटा—Drop; cp. सडा M. 'King कृष्ण, as soon as his body was sprinkled over with those drops of water, lost all his lustre, like fire which is extinguished when sprinkled over with water.' अंगार — Burning charcoal. मंडलग्ग-मण्डलाग्र—Sword. विस(ष)धर—Snake. जुज्जइ-युज्यते-Pres. pass. 3rd per. sing.—It is fit or proper (for me). खमाविअ-P. P. P. fr. the causal of खम्—Apologised. विच्छड्ड-विच्छर्द—Pomp and glory, prosperity. करग्गहण or पाणिग्रहण—'Holding the hand'; marriage ceremony; that part of the ritual when the bridegroom holds the hand of the bride. The father offers the daughter (कन्यादान) and the bridegroom accepts her. दिन्न P. P. P. fr. दा-दत्त. करमोयण-करमोचन—Releasing the hand (after the ceremony). संमाणिज्जंत—Pres. part. pass.—Being honoured. कइवय-कतिपय — Some, a few. कयाणुगमण-कृतानुगमन—Being followed (a part of the way, by Bhīma). Whenever anybody starts on a journey we see him off. The practice in ancient times was, 'आ उदकान्तं स्निग्धो जनः अनुगन्तव्यः। पत्थिय-प्रस्थित—P. P. P.—Started. वच्चंती—Pres. part. nom. sing. fem. fr. वच्च-व्रज—going. This is the advice given by a mother to her daughter who is going to her husband's house for the first time. Cp. the advice given to शकुन्तला-शुश्रूषस्व गुरून् etc. Śākuntala IV. St. 18. जंपेज्ज, करिज्ज, वज्जेज्ज are forms of the Pot. 3rd or 2nd per. sing. विमुंचसु—Imper. 2nd per. sing. 'Just as a shadow never forsakes the body, similarly never abandon your lord. सिक्खा-शिक्षा—Advice, instruction. पडिवज्जिऊण—Ger. Having accepted; bearing in mind. आरोविऊण—Ger. fr. the causal—Having helped her to ascend. उच्छंग—उत्संग—Lap.

[5.] चउरंगबल—Four-fold army; (हस्ति, रथ, अश्व and पदाति). खोणि-क्षोणि—Earth. निय(क)र—Multitude, collection. अंतराले-On the way. गयणमणी गगनमणि—Sun; lit. the jewel of the sky. दिट्ठिप्पसर-दृष्टिप्रसर—Vision, the range of sight. संरोह (ध)-Obstruction. संदोह—Mass, multitude. लक्खिज्जए-Pres. pass. 3rd per sing. आत्मनेपद. गड्डा — गर्ता — A ditch; cp. खड्डा M.

St. 19. खलंत-Pres. part.--Stumbling. अवड--अवट--A hole, pit, well; cp. आड M. उप्पह--Wrong way. उप्पहे गम--To go astray. जग्गसु--Imper. 2nd per. sing.--Keep awake. तरणि--Sun; तिरोहिय (त) -- Screened, obscured. भालवट्ट -- भालपट्ट -- The (broad) forehead. फुरिअ-स्फुरित--Flashed, shone forth. फार-स्फार-Plenty, abundant; cp. फार M. निलअ (य)--Abode; store-house. निप्पच्चूहं Adv.--निष्प्रत्यूहम्--Without any obstacle. जिणभवण-जिनभवन--A temple dedicated to the Jinas. लद्धूण--Ger. fr. लह. अच्चिस्सं--Fut. 1st per. sing. fr. अच्च--Worship. चेइय-चैत्य--A Jain sanctuary. Damayantī is delighted to learn that she will get an opportunity of worshipping the Jinas as before. [6.] पसत्थ-प्रशस्त--Auspicious. दियह-दिवस. पवंच-प्रपञ्च-Variety, diversity. वित्थरिय-विस्तृत or विस्तारित-Spread out. रिद्धि-ऋद्धि-Prosperity. डंबर--Show, pomp; cp. अवडंबर M. The four compounds can be taken as adverbial clauses or adjectives qualifying नयरिं. पइ°-प्रति°-Every. पणच्चिय-P. P. P. fr. the causal of पणच्च (प्र+नृत्)-Made to dance, fluttered, waved. धय (ध्वज)+अंचल--Tops, or skirts of banners. चुंबियंबरं-Kissing the sky--अंबरं; sky-scraping. तूर--तूर्य--Musical instrument. रव -- Sound. आऊरिय--आपूरित P. P. P.--Filled. दियंतर-दिगन्तर--The intermediate space between quarters. चक्क-चक्र--Circle, group. निरन्तरम्-Without a break, non-stop, uninterrupted. पए पए--पदे पदे--At every step. कीरंत--Pres. part. pass. अहिणंद--To greet. कीला-क्रीडा--Sport. दोलंदोलण°-दोला+आंदोलन°--Enjoying a ride on a swing. परोप्परं-परस्परम्. विचित्तबंध-विचित्रबन्ध--Of various knots or designs. धम्मेल्ल--धम्मिल्ल--'The braided and ornamented hair (generally of women) tied over the head and intermixed with flowers, pearls etc. अक्खजूअ-अक्षद्यूत--Playing at dice, gambling. अक्ष--A die, or cube. आउज्ज-आतोद्य--Musical instrument. रहसि--In private, secretly. नच्चावेइ--Pres. 3rd per. sing. fr. the causal of नच्च,--'Made her dance'. अविउत्त-अवियुक्त--Not separated, always together. विणोअ-विनोद--Pastime, entertainment, sport. वोल--An आदेश (substitute) for अति + क्रम्-

To pass. कुमरत्त (त्वे)—As the heir-apparent. ठाविऊण–स्थापयित्वा–Ger. fr. the causal of स्था (ठा)—Having placed, installed. समणत्तण—त्तण is one of the terminations for the formation of abstract nouns. St. 20. अनल–Fire. दुव्विसह–दुर्विषह–Unbearable. पसर–प्रसर—Spread, extent. पालए—Pres. 3rd per. sing. आत्मनेपद. [7.] उवज्जिय–उपार्जित—P. P. P. fr. उवज्ज—Acquired, earned. उअ–उत–Or. तिभाग–त्रिभाग–One-third. ऊण (न)—Less; cp. एकोणवीस M. पुत्तो पिउणो etc.—पुत्रः पितुः अधिकः;–cp. बापसे बेटा सवाई M. तक्खसिला—तक्षशिला—The famous city noted for its being a seat of learning in ancient times. जोयण–योजन—A distance equal to four krośas, about 8 or 9 miles. St. 21. उव्वह–उद्वह–To possess, assume. दुव्विणीअ–दुर्विनीत—Ill-trained, ill-disciplined, insolent. लंछण–लाञ्छन–Neglected, ignored. रोगलेस(श)–A slight disease, germ of disease. लद्धोवचअ–लब्ध+उपचय—Fattening; getting strong, increasing. दुसज्झ—(1) With disease,—'Incurable, दुःसाध्य'. (2) With enemy—दुःसह—Unbearable. जइ पुण etc.—Once you make up your mind on defeating him. पढमं–प्रथमम्—At first. से–अस्य (Gen. sing.). मुणिज्जउ—Imper. 3rd per. sing. pass. fr. मुण (आदेश for ज्ञा). पच्छा–पश्चात्—Later on, afterwards. जहाजुत्तं–यथायुक्तं—As is proper. किज्जउ–क्रियताम्–Imper. 3rd per. sing. pass. fr. कर; (कीरउ also). सिक्खविउण—Ger. fr. the caus. of सिक्ख–शिक्षापयित्वा—Having instructed. भणिइ–भणिति—Speech. St. 22. °दावानल—A forest conflagration. नल is said to be a forest conflagration capable of burning down the whole forest of trees in the form of his enemies; what then of a single enemy viz. कदम्ब (which also is the name of a tree). पडिसेवा–प्रतिसेवा—Service. St. 23. करिस्ससि—Fut. 2nd per. sing. सीलब्भट्ठ–शीलभ्रष्ट—Fallen from character or rules of conduct. सुकय–सुकृत—Merit. पाविहिसि—Fut. 2nd per. sing. सत्तंगरज्ज—सप्ताङ्गराज्य—The kingdom consisting of the following seven component parts:—स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च ॥ अमर॰; (1) The king; (2) Ministers; (3) Friend or Ally; (4) Treasury; (5) Kingdom or Subjects; (6) Fortifications; and (7) Army. St. 24. अन्नह–

अन्यथा; shortening for the sake of metre. अतक्किओ-अतर्कितः—Unexpectedly. करिंतो-Pres. Part. used to form. Conditional mood—'I would have accomplished or done'. St.25. आयण्णिऊण—Ger. fr. आयण्ण—To Listen. दसण-दशन—Tooth. अग्ग-अग्र—Tip. top, end. दट्ठ-दष्ट—P. P. P. fr. दंश्—To bite. St. 26. वायमुत्त-वातमुक्त; should we read 'वायजुत्त'?—'One who is suffering from deliruim'. If नल styles himself as वैरिवनदावानल, कदम्ब assumes the title of 'सकलरिपुभुजङ्गमगरुड'. St. 27. असमंजस—Improper, unreasonable. जंपिर-जल्पनशील. इर is a termination showing 'ताच्छील्य' Characteristic, or trait. St. 28. निव्विण्ण-निर्विण्ण — Disgusted, fed up. St. 29. आगंतुं-आगत्य — Ger. वज्जरिय—P. P. P. fr. वज्जर an आदेश (substitute) for कह—Told. St. 30. वेढिय-वेष्टित—Encircled, surrounded. समंतओ-समन्ततः—On all sides. पायार-प्राकार—Rampart. दुइज्ज-द्वितीय; also बिइज्ज, दुइय, बिइय, and बीय. कुंजर—Elephant. परिक्खेव-परिक्षेप—Encircling, surrounding. सहंत—Pres. part. fr. सह. संनहिऊण—Ger. fr. संनह—To be ready or prepared. बाहिं-बहिस्—Outside. दुगुणिय-द्विगुणित—Doubled. संघट्ट—Clash. समुच्छलिय (त)—Tossed up, heaved up. सिहि-शिखिन्—Fire. सिहा-शिखा—Flame. भासुर—Shining. सिद्ध and जक्ख (यक्ष)—Semi-divine being. पिक्खिज्जंत—Pres. Part. pass. fr. पेक्ख. कबंध—Headless body; trunk. निवह—Collection, multitude. रुहिरवाहिनी—रुधिरवाहिनी—A river of blood. कमलायमाण—Pres. part. fr. the denominative (नामधातु) of कमल—Serving as or appearing like a lotus. भड-भट—A warrior. मत्थय-मस्तक; cp. माथें M. जुद्ध or जुज्झ-युद्ध. किं used with the Instrumental has the sense of, 'What is the good of'; 'What is the use of.' किमिप्पाअ-कृमिप्राय—Like worms, or insects. जंगम (Adj)—Moving; mobile; as opposed to स्थावर—Immovable, stationary. बाहुजुज्झ—Wrestling. मग्गिअ-मार्गित P.P.P.-Asked; demanded. निज्जिअ—निर्जित-Conquered. पलाइऊण—Ger. fr. परा+अय्; र् is changed to ल्. संजम — संयम — Self control. पडिमा - प्रतिमाः — This is a technical term for certain religious vows and observances on the part of monks and householders.

Here it stands for a particular posture in meditation. निरीहत्तण-निरीहत्व—Freedom from desire. अनिल—Wind. असार or निःसार—Light, trivial: of no weight or value. सत्त-सत्त्व-Strength of character; firmness of mind. रंजिय(त)—Attracted. [8.] कुसल-कुशल—Auspicious. कोसलीय or कोसलिय [Desī—A present. वड्ढंत-वर्धमान—Increasing; Pres. part. गयणचर (cp. खेचर)—Moving in the sky; semi-divine beings. अंगणा—Woman. गिज्जंत- गीयमान-Pres. pass. part.—Being sung. गमेइ-गमयति-Pres. 3rd per. sing fr. the causal of गम. कुलंगार-कुल+अंगार—A bane or stigma to the family; the black sheep in the family. लुद्ध—लुब्ध—Covetous. छल—Fraud; here in the sense of छिद्र. गवेस—To seek, to search; cp. गवसणें M. where the meaning has changed. लंछण-लाञ्छन-A (dark) spot; कलङ्क. जिणेमि रज्जं नलं—Note the construction; 'I shall conquer the kingdom from Nala,' instead of जिणेमि नलाओ or नलस्स रज्जं. रमावेइ -रमयति—Pres. 3rd per. sing. fr. the causal of रम; 'He made नल play; encouraged him always to indulge in the vice.' डमरुय (क)—A small drum used by snake-charmers etc. (डमरु M.). It has a string, which is tied in a knot (ग्रंथि = गांठ) and it strikes alternately the surface of the डमरु. The sense of the sentence is clear, though the text is defective. 'Victory in gambling was alternating, or fluctuating between both of them; i. e. none had a decisive victory; sometimes नल won the round, sometimes कूबर won it. दुण्हं पि रमंताण—Genitive Absolute. नियइ-नियति—Fate, destiny. दक्ख-दक्ष—Dexterous, skilled. कांखिअ-कांक्षित P. P. P.-Desired. अक्ख-अक्ष-Dice; 'throw of dice.' अन्नया—अन्यदा—On another occasion. सारमारणं—Note the phrase: सार or सारिः—A man at chess; chessman; or dice; cp. सोंगटी मारणें M.; the idea is, that कूबर succeeded every time in getting the better of नल by commanding a higher throw.' खेड-खेट; cp. M. खेडे. कब्बड-कर्बट— कुग्राम. हाराविओ—हारितः P. P. P. fr. causal of हर—Made to lose. तलाअ-तडाग. गिम्ह-ग्रीष्म. हीयमान—Pres. Pass. part fr. हा-Diminishing, decreasing. अंधल-'ल' is a स्वार्थे प्रत्यय—Blind: cp. अंधळा M. हाहारव—Cries of 'Alas'! St. 31. दान—Obviously

a pun is intended. दान is used in M. in the sense of 'the throw of cowries'; similarly here also the 'throw of dice' is intended. The अक्ष, like your enemies, are skilled in bringing calamities on you, (by giving wrong or bad throws). St. 32. लहु–लघु—Younger. वरं (अव्यय)—Indeclinable—'It is better that'. सयं–स्वयम्—Of one's own accord; स्वत: M. देहि—Imper. 2nd per. sing. हढ–हठ–Violence, force; generally हठेन or हठात् are used in Sk. adverbially in the sense of 'forcibly, against one's will'. हढहरियरज्ज–हठहृतराज्य:—One who was forcibly deprived of his kingdom.' Damayantī requests Nala to bestow the gift of the kingdom on Kūbara; that would be much better than the everlasting stigma that would attach to the name of Nala, viz. that he was forced to abdicate his kingdom. St. 33. अज्जिय–अर्जित P. P. P. fr. अर्ज—Acquired. सित्थ (Deṣī)—A bowstring. असोत्तगयं–अश्रोत्रगतम्—Not reaching upto the ear. The bow-string has got to be stretched upto the ear (आकर्ण) and then alone the arrow is likely to hit the target. Just as an archer would feel very sorry or disappointed if the bow-string is not stretched upto ears, similarly also दमयन्ती feels sorry.' The line is somewhat obscure. If we can read सिट्ठ in place of सित्थ another probable interpretation would be, 'सिट्ठं=कथितं; 'Just as something which is told to us but has not reached our ears, i. e. is not heard properly makes our mind uneasy.' दूमेइ—Pains; Pres. 3rd per. sing. fr. दूम (दू). St. 34. अंकुस (श)—A goad. मयगल–मदकल—A rutting or must elephant. न मन्नेइ–न मन्यते—Pays no heed to. St. 35. सन्निवाय–सन्निपात—A deadly fever due to the derangement of the three humours in the body (त्रिधातुs–वात, पित्त and कफ). °गहिय–°गृहीत—Attacked by; taken (possession of). St. 36. समग्ग–समग्र—Entire. सुद्धंत–शुद्धान्त—अन्तःपुर—Harem. परिहिय—Put on, worn; P. P. P fr. परि + धा (हा); cp. पेहेराव. St. 38. परिहर — Imp. 2nd per. sing.—Avoid. रित्थ–रिक्थ—Property. 'With the garments on his person comprising all his property or possessions.'

पत्थिओ-प्रस्थितः—Started. पहिट्ठ-प्रहृष्ट—Delighted; happy. दुत्थे वि - दुःस्थे अपि—Even when in calamity or adversity. धीर—Wise, courageous. विधुरसहाव-विधुरस्वभाव—Of miserable or distressed nature; cp. संपत्तौ च विपत्तौ च महतां एकरूपता. अणुमग्ग-अनुमार्ग—After. लग्ग-लग्न; She went after नल, i. e. followed him. निसिद्धा-निषिद्धा—Forbidden. छिव-स्पृश्—Touch. खिवसु—Imp. 2nd per. sing. fr. खिव—Throw. St. 39. हठेण-हठेन (adverb) Forcibly. काहिसि—Fut. 2nd per. sing. तत्तो-ततः—Then. सई-सती—Chaste lady. छार-क्षार—Ashes. उक्कुरुडं-उत्कर+ड—A heap; cp. उकिरडा M. करिही—Fut. 3rd per. sing; also 'करिस्सइ, काहिइ' and काही. उच्छाहिज्जइ — उत्साह्यते — Pres. pass. 3rd per. sing fr. the causal of उच्छह (उत्सह)—Deserves to be encouraged; (न उण) निवारिज्जइ-निवार्यते—(rather than being) discouraged; Pres. pass. 3rd per. sing. fr. the causal of निवारय—To ward off. अलं—Enough of; governs instrumental in this sense. पाहेय-पाथेय — Provisions, provendor. जहुत्त-यथोक्त—As mentioned (above). सारही-सारथि—A charioteer. उवज्जिअ-उपार्जित P. P. P. Acquired. वज्जिआ-वर्जिता P. P. P.—Abandoned, given up. लीलाए-लीलया—Lightly, easily. मे रहेण किं—What is the use of a chariot to me? I do not want any gift from Kūbara! St. 40. कम-क्रम—Custom, tradition; 'We serve the ruling king'. विइन्न-वितीर्ण—Given. संपयं-सांप्रतम्— Now. भज्जा मंती etc.; cp. गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ। रघु°. Damayantī is now your counsellor, friend and follower! सूमाल-सुकुमार; also सुउमाल. सूर-सूर्य; cp. तूर-तूर्य. दुग्गम-दुर्गम—Difficult to tread upon. चंकमिहि—Future 3rd per. sing. fr. the frequentative of कम—To walk. पत्थिओ पत्थिओ-प्रस्थितः पार्थिवः। ण्हाण-स्नान cp. न्हाणे and नहाण M. and also their sense. उज्जय-उद्यत—Ready; about to. एगवत्था-एकवस्त्रा—Clad in a single garment, (instead of the normal two). बाह-बाष्प—Tears. दुगुणिय-द्विगुणित—Doubled. 'Owing to the continuous and profuse shedding of tears, it appeared as if the ladies had put on two pearl-necklaces'. अगुणंत Pres. part.—Not caring for, not minding. उक्खाअ-उत्खात P. P. P.—Dug up; uprooted. रायव्वअ-राजव्रत — The practice pre-

vailing among kings; common to Royalty; उक्खाय—पडिरोवरूवं-उत्खातप्रतिरोपणरूपं—Being removed from their thrones and either being reinstated, or replaced by others. दंसयंत—Pres. part. fr. the causal of पास. आरोविअ P. P. P. fr. the causal of आरुह—Fixed. निओग-नियोग—Injunction, decree. दिव्वनाण—दिव्यज्ञान — Divine or supernatural knowledge. चालइस्सइ-चालयिष्यति—Fut. 3rd per. sing. fr. the causal of चल थंभ-स्तम्भ, and खंभ-स्कम्भ; cp. खांब M. एयं उभयं पि etc.—Both these prophesies have come out true; we have actually witnessed them with our own eyes. मिल—To come to pass, concur, cp. मेळ बसणें M. विसंवयइ-विसंवदति—Does not agree; is incongruous. अहवा—Or rather. अन्नहा—Otherwise. 'The words of a sage will never be otherwise', i. e. will certainly be true! नंदिस्सइ-नन्दयिष्यति—Fut. 3rd per. sing. fr. the causal; नन्दय—To please, make happy; cp. नांदणें M. संलाव-संलाप—Talk. सिच्चंत-सिच्यमान—Pres. part. pass. fr. सिच्—To sprinkle. संदण-स्यन्दन—Chariot. पाहुणो-प्राघूर्णक or प्राघुणक—A guest; cp. पाहुणा M.

[9.] चोइय-चोदित-Urged; driven. घुरघुरंत-(Onomatopoeic)-Roaring; cp. गुरगुरणारा M. वितत्थ-वित्रस्त-Alarmed. पंथवूह-पांथव्यूह-Group of travellers. रउद्द-रौद्र—Fierce, dreadful. सद्द-शब्द—Sound, noise; cp. साद M. सद्दूल-शार्दूल—Tiger, leopard. संहरिय—Destroyed. जूह-यूथ—Herd; flock. विसमविस—Dreadful poison. विसप्पंत-विसर्पत्—Crawling, moving. सावय-श्वापद—A beast of prey; सावज M. निवह—Multitude. नीसण-निःस्वन—Sound. धरिय-धृत—Held. सिल्ल (Desī)—Lance. ढुक्क-ढौकित—Advanced, moved. ताण संमुह—Facing them; i. e. against them. सियाल-शृगाल—Jackal. अक्खेव—To strike with a dart or missile; to chase, to drive out of a place. Damayantī does not like the idea of Nala, a sovereign monarch, condescending to fight the Bhillas. She feels that it is beneath his dignity. Cp. अनुहुङ्कुरुते घनध्वनिं न हि गोमायुरुतानि केसरी। (गोमायु—Jackal).

विलासभवण—A pleasure-house. किवाण-कृपाण—Sword. पोअ-पोत—Young one of an animal. It would be better to read पसुपाएसु-पशुप्रायेषु—Like beasts; beastly. भुयाए Loc. sing.—

Held by the arm. माहप्प-माहात्म्य. हुंकार—A grunting sound; a menacing or defiant sound, used for chiding. हरि—Lion. गुंज—Normally it means 'humming or buzzing'; here used in the sense of 'roaring'. हरीहिं गुंजंतेहिं—Locative Abs. दिसोदिसं-दिशिदिशि—In all directions. °पिट्ठओ-°पृष्ठतः—In pursuit of. St. 41. एत्तो-इतः—From here. पुरिसयार-पुरुषकार—Valour; human effort, or exertion. विहि (धि)—Fate. विवरीअ-विपरीत—Adverse. St. 42. सुमरावंतो Nom. sing. fr. the pres. part. of the causal of सुमर (स्मृ)—Reminding. St. 43. कम-क्रम—Foot. झरंत-Oozing. इंदगोव-इन्द्रगोप—A kind of red insect. The drops of blood are compared to the इन्द्रगोप insects. अंकिय (त)—Marked. St. 44. पट्टबंध--(1) Tiara or diadem; (2) Silkenpiece of cloth worn round the forehead by royalty or nobility. It was a cruel irony of fate that the same पट्टबन्ध had to be used as a bandage for the feet! St. 45. अद्धाण-अध्वन्—Road. खिन्न—Tired. परिहाण-परिधान-Garment. अंचल-Skirt. वीयण-वीजन—Fan. वीएइ-वीजयति—Fans. St. 46. पाएइ-पाययति—Pres. 3rd per. sing. fr. the causal of पा—To drink. पत्तपुड-पत्रपुट—A cup made of leaves; द्रोण M. तिसिय—तृषित—Thirsty. अज्जवि—अद्य + अपि. कित्तियं—कियत् — How much, how long. पडियार-प्रति (ती) कार—Remedy. अक्क-अर्क—Sun. निलुक्क D. निलीन—Hidden. The poet fancies that the sun concealed his face behind the अस्तगिरिशिखर as he was ashamed at his inability to help them in any way. सत्थर-स्रस्तर—Bed. सुविऊण Ger. fr. स्वप्—To sleep. दिन्न—(1) दत्त P. P. P.; or (2) दैन्य—Misery. °मुद्दा-°मुद्रा—A seal. निद्दाए अवसरं देहि—निद्रायाः अवसरं देहि—Go to sleep; try to snatch some sleep, which will put a seal upon (i. e. remove your) sorrow and misery. अवसर—Scope. Cp. Macbeth II. 1,—

'Sleep, that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

आयंक-आतङ्क—(1) Danger, harm; (2) disease. संका-शंका-Fear. पाहरिओ—Watchman; cp. पहारेकरी M. प्रहर—A watch, roughly of three hours. निवसण-Garment. देवं अरहंतं—Strictly speaking the अर्हत् or तीर्थङ्कर is not a god, but one even superior to gods, as even the gods bow down to the Arhats. पंचपरमिट्ठिमंत-पञ्चपरमेष्ठिमन्त्र—The prayer in honour of the Five परमेष्ठिन्s or the Supreme Beings. The मन्त्र is as follows: (1) नमो अरिहंताणं। (2) नमो सिद्धाणं। (3) नमो आयरियाणं। (4) नमो उवज्झायाणं। (5) नमो लोए सव्वसाहूणं। The अर्हत्s or the तीर्थङ्करs go on preaching the gospel after the attainment of केवलज्ञान or Perfect knowledge. The सिद्धs are those who attain मोक्ष, but do not preach the gospel. आचार्य is the head of the ascetic order. उपाध्याय is next to him in the order, and साधु is an ordinary monk. A householder has to pay homage to these five every day. निद्दायंती Pres. part. nom. sing.-Sleeping. St. 47. ससुर-श्वशुर—Father-in-law. सरण-शरण—Refuge, shelter. (Note the word शरणार्थी used in M. in the sense of a 'refugee.') पुरिसलीहा-पुरुषरेखा; रेखा-चिह्न. न ते लहंति etc.—They are not even fit to be called men. One who depends upon his father-in-law for maintenance is unfit to be called a man! पिइहरं-पितृगृहम्. निब्भग्ग-निर्भाग्यः—Unfortunate. St. 48. कुलिस (श)-वज्र—Thunderbolt. रंक-Poor, wretch. कहिं-कुत्र. अत्ताणं घेत्तूण (Ger.)—आत्मानं गृहीत्वा—Betaking myself. St. 49. अवाअ-अपाय-Harm. होही-भविष्यति—Fut. 3rd per. sing. कवय (च)—Armour. चिय—एव. St. 50. This is in Apabhramśa. रुक्खह—Gen. Sing. fr. रुक्ख. दाहिण-दाक्षिण—Right; (दक्खिण also). दिसिहिं—Instr. plural, (used for the singular); हिं is also the termination for Loc. plural. विदब्भिहि-विदर्भे. वाम (adj.)-Left. जहिं-यत्र; तहिं-तत्र. मग्गु—Nom. sing. मार्ग. लग्गु—Imper. 2nd per. sing. लगस्व—Take to. वच्चिस्सं—Fut. 1st per. sing. fr. वच्च—To go. असद्दं रुयंतो-अशब्दं रुदन्—Weeping silently; shedding silent tears, lest he might awaken दमयन्ती. निहुय-निभृत—Secret, stealthy. कम-क्रम—Foot-steps. वलिय (त)—Turned. कंधरा—Neck. वलितकंधरम् Adv.—Turning his neck round

(towards her), or वलितकंधराम् Adj.—(She) whose neck was turned (towards him). आहारत्थी-आहारार्थी—In search of food. सिंघ-सिंह. भक्खेज्ज-भक्षेत्--Pot. 3rd per. sing. ता मे का कतिः—What shall be my fate or plight? सूर + उग्गम-सूर्योद्गम—Sunrise. जाव-यावत्—Upto. पच्चूसे-प्रत्यूषे—At dawn. वच्चउ Imper. 3rd per. sing. सइच्छाए-स्वेच्छया—At her sweet will. रित्थ-रिक्थ—Wealth, property. पडिय°—like a person who has lost his precious belongings. तेहिं चेव etc.—He retraced his steps, returned immediately; cp. त्याच पावलीं परतला M. एगागिणी—एकाकिनी—All alone. सुन्न-शून्य—Deserted, uninhabited. असूरियंपस्सं—असूर्यंपश्यम्—Whose sight or glimpse was denied even to the Sun! कम्मदोस—कर्मदोष—Sinful or bad karman. पिव—इव. महिवीढ-महीपीठ—Surface of the earth. लुढिय-P. P. P. fr. लुद् (लुढ)—To roll; cp. लोळणें M. विलज्जामि—*Probably the text is defective: a word like* 'विणस्सामि' *is expected.* वज्जघडिअ-वज्रघटित—Made of adamant. समाणी—Pres. part. fem. nom. sing fr. अस् to be—सती. पाडिसिद्धी (Deśī)—Rivalry. Her life, out of rivalry for me, i. e. emulating me, would leave her; पडिसिद्ध D-भीत—Afraid; being afraid of me. मुच्चिस्सइ—Fut. pass. 3rd per. sing—Would be deserted by. पइव्वया-पतिव्रता. गंतुं न उच्छहइ-I have no heart to go. अहवा-अथवा—Or, rather. दुहभायणं-दुःखभाजनम्—Receptacle of miseries; Nala argues that there would be more danger and greater harm to दमयन्ती in case he were to accompany her. आएस-आदेश—Order. मुणंती—Minding, heeding. पडिबोह-प्रतिबोध—Awakening. तिरोहिअ(त)—Disappeared. तुरिय-त्वरित—Quick, speedy. पयक्खेव-पदक्षेप—Foot-steps; he disappeared quickly. उन्निद्र—Full-blown, expanded. आमोय—आमोद—Fragrance. सुरहि(भि)—Fragrant. समीरण—Wind. अभिराम—Charming, pleasant. रयणीविराम—Close of night. सुविण-स्वप्न; also सिविण, सिमिण and सुमिण. फुल्ल-पुष्प. चूयपायव—चूतपादप—A mango tree. पेसल-पेशल-Delicious, sweet. सहस त्ति-Suddenly. उम्मूलिम-उन्मूलित-Uprooted. पक्खिणी—(A direct corruption fr. Sk. पक्षिणः). खोणीयल-क्षोणीतल—Surface of the earth. जूह-यूथ—Flock, herd. भट्ठा-भ्रष्टा—Strayed from. अच्चाहियं-अत्याहितम्-A great danger or calamity;

catastrophe. असर(श)रण—Helpless; without any protection. जलासअ-जलाशय—Reservoir of water. रमणत्थं—रमणार्थम्—For enjoying Love's sports. अणप्प-अनल्प—Not a few; many. विअप्प-विकल्प—Doubt, misgiving. पज्जाउल-पर्याकुल—Confused, agitated or perturbed; full of; filled with. कयदिसालोया-कृत—दिशालोका—Having minutely examined all the quarters. भाविउं Inf.—To ponder over; to think about. माणणं-माननम्—Honouring, enjoying. लहाविअ—P. P. P. fr. the causal of लह—Made or forced to get; i. e. made to suffer. चुक्कम्हि-भ्रष्टा अस्मि—I have lost (Nala); I am separated (from Nala.) St. 51. मुक्ककंठं—मुक्तकंठम्—Loudly; bitterly. काय(त)र—Timid. धीरिमा-धैर्य; abstract noun by adding इमन्; cp. महुरिमा, महिमा etc. इत्थी-स्त्री; an instance of Prothesis or आदिस्वरागम. वसन-व्यसन—Calamity. St. 52. भारकरी—Burdensome. भोगी—A Snake. भोग—Hood (फणा). कंचुलिया-कंचुलिका—Slough, or the skin of a snake (सापाची कात). पयपंकय-पदपङ्कज—Lotus-like feet. पवित्तिय-पवित्रित or better पवित्रीकृत P. P. P. fr. the denominative of पवित्र or a च्वी form;—Rendered or made holy; purified. वालुंक—A Cucumber; probably it is the fruit called वाळक. फुट्टेहि—Imper. 2nd per. sing. fr. स्फुट्—Break open. विवर—Hole. पाया(ता)ल—Nether regions. निव्वुइ-निर्वृति—Happiness. सारणी—River. रइ(ति)—Pleasure. सिचय—Garment. अणुग्गहिया—अनुगृहीता—Favoured, obliged. पास-पार्श्व—Side. The message of नल was like the very presence of नल by her side. न पहवंति-न प्रभवन्ति—Did not overpower; did not prevail. तहा हि—As, for instance. St. 53. कुडिल-कुटिल—Curved, crooked. दाढा-दंष्ट्रा—Jaws. कडप्प D.-समूह. दुप्पिच्छ-दुष्प्रेक्ष्य-Formidable. पंचाणण—Lion. अक्कमिउं Inf.—आक्रमितुम्-To approach. St. 54. रोलंब D.—A bee. टोल D.—Locust; टोळ M. बहिरिय-बधिरित-P.P. P. fr. the denominative of बधिर-Rendered deaf. तंडविय or तड्डविय-तत-Spread, extended, stretched. कर-Trunk. ओसरइ-अपसरति-Moves away. St. 55. झामलिय-श्यामलित—Darkened. लिहिय—लीढ—P. P. P. Licked, touched. पासं अपत्तो-पार्श्वं अप्राप्तः—Not reaching her. विज्झाइ-विध्माति—Pres. 3rd per. sing.—Blows

out; is extinguished; cp. विझणें M. St. 56. विप्फारिद-विस्फारित—Extended, spread out. फार-स्फार—Large; cp. फार M. फणा—Hood. फुक्कार-फूत्कार—The hissing sound. उक्केर—उत्कर—Heap. विसहर-विषधर—Snake. न-खमा न क्षमा:—Unable. St. 57. मत्त-मात्र—Only. पडिहय-प्रतिहत—Put down, suppressed, warded off. दप्प-दर्प—Pride. परंमुह-पराङ्मुख—With the face turned away from. जंति-यन्ति-Pres. 3rd per. plu. fr. इ or या-To go. दूरेण—From at a distance. [10.] परिस्समसलिल-परिश्रमसलिल—Perspiration. धोय-धौत—Washed. गत्त-गात्र—Limb. कंटय-कण्टक Thorn. विद्ध—Pierced. झरंत-क्षरत्—Oozing: Pres. part. धूसर—Full of dust. छवि—Skin; complexion. सत्थ-सार्थ—Caravan. नित्थरण-निस्तरण— Crossing. सत्थीहूआ-स्वस्थीभूता — Became easy in mind. संतत्थ-संत्रस्त — Alarmed. मा बीहेह — Do not be afraid. तक्कर-तस्कर—Thief. हक्किय-आकारित—Called, challenged; cp. हाकारणें M. रक्खिज्जंत-रक्ष्यमाण—Pres. part. pass. — Being protected. लूड—To loot, plunder; cp. लुटणें M. विरम — To stop; refrain from. गुण — Bowstring. टंकार — Twanging of the bow-string. वायस—Crow. पत्ती-पत्नी. किणिओ-क्रीतः—Purchased; cp. अद्यप्रभृत्यवनताङ्गि तवास्मि दास: क्रीतस्तपोभि: etc. कुमारसम्भव. पवित्तेहि-पवित्रय — Imper. 2nd per. sing. fr. the denominative of पवित्त—Purify. आवास—Residence. आराहए—Pres. 3rd per. sing. (आत्मनेपद) — Worships, propitiates. [11.] गरुय-गुरुक-Great. गज्जि-गर्जि-Roaring, thundering. भरिय-भृत—Filled with. बंभंड-ब्रह्माण्ड—Universe. भंड-भाण्ड—Vessel, dome. आखंडल-इन्द्र; कोयंड-कोदण्ड—Bow; i. e. इन्द्रधनुष्य or Rain-bow. सिहंडि-शिखण्डिन्-Peacock. मंडल— Circle, group. तंडव-ताण्डव (नृत्य). The peacocks rejoice at the sight of clouds. पड(ट)ल — Layer. पडिच्छन्न-प्रतिच्छन्न— Covered. निरंतर-Continuous. आसार-Shower. तिरत्तं-त्रिरात्रम्-For three nights (and days). वुट्ठी-वृष्टि. विरय (त)—Stopped, ceased. पिच्छए-Pres. 3rd per. sing.; आत्मनेपद. पिंगकेस (श)--Having tawny hair. पलित्त-प्रदीप्त-Burning; cp. पलिता M. दावानल—Conflagration. जलय(द)—Cloud. कालकाय—Black-bodied. कयंत-कृतान्त--God of death. दुइय-द्वितीय. Like the God of death who had assumed another form. कत्तिया-कर्तिका-Scissors, knife; कातरी M. कराल-Dreadful.

विज्जु-विद्युत्. छडा-छटा-Flash. आडोव-आटोप--Spreading, expanding. भीसण—Terrible, dreadful. छुहिय-क्षुधित-Hungry. भक्खिस्सं-Fut. 1st. per. sing. जंतु—Creature. धुव-ध्रुव—Certain; cp. जातस्य हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च । अकयत्थ-अकृतार्थ-One who has not done his duty, or fulfilled his life's purpose. St. 58. दूमिआ-दूना—Pained, tortured. मोक्ख-मोक्ष—Release, freedom. कए-कृते—For the sake of. खाहिसि--Fut. 2nd per. sing. 'And you will enjoy eating me (with great relish), as I am already burnt, roasted or fried by the fire of separation from Nala. St. 59. अप्पिओ-अर्पितः—Offered. जलंजली-जलाञ्जलि--An offering of water from the hollow of palms (ओंजळ M.); an offering to the dead; generally तिलाञ्जली. जायए-जायते Pres. 3rd per. sing. आत्मनेपद. कत्तो-कुतः--Whence. विभंगबलेण--On the strength of his मिथ्यात्वयुक्त अवधि knowledge,

ज्ञान is divided into the following divisions:—

ज्ञान

- परोक्ष (Indirect or Mediate)
  - (1) मति
  - (2) श्रुत
- प्रत्यक्ष (Direct or Immediate)
  - (3) अवधि
  - (4) मनःपर्याय
  - (5) केवल

(1) मतिज्ञान—Knowledge acquired by the soul with the help of the senses and the mind. (2) श्रुतज्ञान—Knowledge acquired by the soul by reading scriptures and other books. (3) अवधिज्ञान—Direct knowledge acquired by the soul without the help of the senses or the mind. It is innate or inborn in the case of gods and hellish beings (भवप्रत्ययिक). Others acquire it on the strength of their ascetic practices (क्षायोपशमिक); Transcendental knowledge; but it is limited in its scope (अवधि); Extra sensory perception. (4) मनःपर्याय°—Ratiocination; thought-reading; Knowledge of the thoughts of others. (5) केवलज्ञान—Perfect or Absolute knowledge. Knowledge of the past, present

and also the future. There is nothing that a Kevalin does not know. This is the highest type of knowledge. Having acquired this, the soul attains मोक्ष. आरब्भ (भ्य)—Commencing from. बारस-द्वादश; cp. बारसें M. वरिस-वर्ष. निमेसमित्तेण—निमिषमात्रेण—Within the time required for the winking of the eyes; in a split second. पराणेमि-परानयामि Pres. 1st per. sing. used for the Fut. सट्ठाण-स्वस्थान. दंसिऊण—Ger; fr. the causal. तिरोहिअ (त)—Vanished, disappeared. नियम—Vows and observances. भूसण-भूषण—Ornament. विलेवण-विलेपन-Perfumes like चन्दन etc. विगई-विकृति—(1) Change, modification; (2) Excitement (विकार). Food and drink that is likely to excite passions; Aphrodisiacs, like ghee, honey, curds etc. पर—Intent upon. चरण—Practice. पारणअ (क)—Fast-breaking day; पारणें M. बिय (ज)—Seed. पाणवित्ती-प्राणवृत्ति-Sustenance. झायंती—Pres. part. nom. sing. fem. fr. झा (ध्यै)-Meditating upon. Fruit containing seeds, or stones are prohibited because they are said to be सचित्त i. e. containing living organisms.

[12.] गवेसंतो—Nom. sing. fr. pres. part. गवेस-To search. संलाव-संलाप-Conversation. थूल-स्थूल-Big, huge. वरिसिऊण Inf. fr. वर्ष—To shower. धोरणी — Volley; series. ताडिज्जंत — Pres. part. pass. fr. ताड—Being beaten. पयप्पवंच-पयःप्रपञ्च—Showers of rain. वंचणत्थं-वञ्चनार्थम्—To escape from; to avoid; lit. to deceive. कुंडय-कुण्डक—A pot; or a hole in the ground; or a square. सावणा—Noun from शप्—To swear; to conjure. 'She conjured in the name of her chastity.' छत्त (त्र)—Umbrella. पत्थर—प्रस्तर—Stone; cp. फत्तर M. पलाविय—प्लावित—Washed away; P. P. P. fr. the causal of प्लु. कंजिया (का)—Sour gruel; cp. कांजी M. निम्माविय-निर्मापित P. P. P. fr. the causal. पडिवत्ती—Acceptance. वोल—An आदेश for अतिक्रम्—To pass, to spend.

[13.] निसीह-निशीथ—Mid-night. उग्गमंत—Rising; उज्जोअ-उद्योत-Lustre, light. आराव-Sound, noise. जग्गिय-जागृत—Awakened. महिमा-greatness; a festivity. केवलुप्पत्ति°-केवलोत्पत्तिमहिमा—

The gods come down and celebrate the occasion of the attainment of केवलज्ञान on the part of a Jain saint. सो वि etc.—The teacher bows down to the pupil after the latter has attained केवलज्ञान. परूवण—प्ररूपण — Explaining. देसणा — Preaching. उज्जोयंत-उद्योतयन्—Illuminating; कुलवइ-कुलपति—The head of all the ascetics. तप्पर-तत्पर—Bent or intent upon; 'तत्' is superfluous here. आसि—Form of the past tense; (used for all persons). पंचग्गि°—पञ्चाग्निसाधक — An ascetic who practises severe penance by standing in the midst of fires burning on all the four sides, with the sun blazing overhead. नरिंध — नीरंध्र—Without a hole; dense, thick. गिरिदंत—Rugged mountain precipice. दुस्सुविण-दुःस्वप्न—A bad dream. वत्ता-वार्ता—News; here in the sense of 'reference' cp. बात. It appears to be a belief that a bad dream should not be communicated to others. पडि (डी) यार-प्रति (ती) कार-Remedy. उल्लसंतरोस (ष)-With his anger increasing; getting more and more furious. पन्नग—Snake. कडप्प (D)-समूह. डसण-दशन—Biting; डसणें M. कण्णगोयरगअ-कर्णगोचरगत—Reaching the ears; hearing. St. 60. (1) कोह (क्रोध)—Anger. (2) माण (न)—Pride. (3) माया—Deceit. (4) लोह (भ)—Greed. These four are कषायs or passions. अणुगअ-अनुगत-Filled with. पाणिवह-प्राणिवध-Killing or injuring sentient beings. तिक्ख-तीक्ष्ण—Severe. कहं भविस्सं-कथं भविष्यामि—What will happen to me? What will be my fate? दिट्ठपुव्व-दृष्टपूर्व—Seen before. ऊहा + अपोह—Lit. dispelling of doubts (ऊहा); considering the pros. and cons. जाइसरण-जातिस्मरण—Recollection of the past (births). संवेग—Craving or desire for मोक्ष. दुक्कड-दुष्कृत—Sin. गरहंत—Pres. part.—Censuring, blaming. अणसण-अनशन-Fast. सोहम्म-सौधर्म-One of the heavenly divisions. धम्मपुत्त-धर्मपुत्र—'A Spiritual son'; cp. धर्मबन्धु, गुरुबन्धु etc. सावय-श्रावक—A Jain layman or house-holder. The Jain church is divided into the following four orders.—(1) साहु or भिक्खु—Monk; (2) साहुणी or भिक्खुणी—A nun; (3) श्रावक and (4) श्राविका. गृहिधर्म or श्रावकधर्म consists of the following twelve vows (दुवालसविहं गिहिधम्म):—

I The Five अणुव्रतs :—

(1) थूलाओ पाणाइवायाओ वेरमणं । Abstaining from gross injury to living beings.

(2) थूलाओ मुसावायाओ वेरमणं । Abstaining from (gross) falsehood.

(3) थूलाओ अदिन्नादाणाओ वेरमणं । Abstaining from stealing.

(4) सदारसंतोसे । Remaining faithful to one's own wife, or wives.

(5) इच्छाविहिपरिमाण । Limiting and curbing desires.

II The Three गुणव्रतs :—

(1) अनर्थदण्डप्रत्याख्यान–(अणट्ठादंडपच्चक्खाण)—Renouncing all unprofitable but harmful activities.

(2) दिग्व्रत—Limiting one's movements in particular directions.

(3) उपभोगपरिभोगप्रमाण—Imposing limitations as to the articles of daily use, such as food, clothing etc.

III The Four शिक्षापद्s :—

(1) सामायिक—Good conduct.

(2) देशावकाशिकं—Limiting one's movements in a particular direction on a particular day.

(3) पोसह (उपवसथ) उपवास—Observing fasts on अष्टमी, चतुर्दशी, अमावास्या and पौर्णिमा, (i. e. six fasts) every month.

(4) अतिथिसंविभाग—Sharing one's food, etc. with guests; hospitality or charity.

कलेवर–Carcass; dead body. ओलंबिय—अवलम्बित--Hung. धूया–दुहिता—Daughter. समोसरिअ–समवसृत—Arrived, encamped. सवण–श्रवण—Ear. सारणि—Stream; flow. देसणा–देशना--Preaching. कित्तियं–कियत्—How much. उवओग–उपयोग—It is regarded as the quality of the soul (जीवो उवओगमओ), and means, knowledge and consciousness (ज्ञान+चैतन्य). Here it means 'समाधि'—Concentration. वागरिय–व्याकृत—Explained. आसन्न—Near. थेव-स्तोक—Short, little. पव्वज्जा–प्रव्रज्या—Asceticism. अपवग्ग–अपवर्ग-

मोक्ष. निओग—Order. झाण-झ्यान—Meditation; it is divided as follows:—

- झ्यान
  - शुभ (Good)
    - धर्म
    - शुक्ल
  - अशुभ (Evil)
    - आर्त
    - रौद्र

शुक्लध्यान is the purest type of meditation. अनल-Fire. इंधण—Fuel. जोग-योग—Activity; 'कायवाङ्मनःकर्म योगः। स आस्रवः। तत्त्वार्थ° VII—1 and 2. निरोह(ध)—Curbing, control. खविय-क्षपित-P. P. P. fr. the causal of क्षि—Destroyed. भव—Birth. उवग्गाहि-उपग्राहि—Causing or leading to. न अरिहासि-न अर्हसि-You do not deserve; it is not proper for you. पसत्त-प्रसत्त—Attached.

[14.] पहिय-पथिक-Traveller. पिवासा-पिपासा-Thirst. पण्हि-पार्ष्णि-Heel. पहार-प्रहार-Blow; kick. अक्क-अर्क-Sun. अचलपुर-Modern 'Ellichpur', in Berar. पुप्फं व etc.—I shall take you with me tending you like a delicate flower (फुलासारखें). पहाण-प्रधान—Prominent, excellent. पराग—Pollen. साहम्मिअ-साधर्मिक—Co-religionist. वच्छल-वत्सल — Affectionate. पडलिहिय-पटलिखित — Painted on a piece of cloth. दल—Petal. बिंब—Image. मणिकंची-°काञ्ची—Jewelled girdle. काञ्ची नगरी—Modern Kanjivaram, near Madras. वत्थव्व-वास्तव्य—Resident, citizen. निव्वुई-निर्वृति-मोक्ष—Salvation. चुअ-च्युत—Fallen, descended. मल्ली—The 19th तीर्थङ्कर; according to श्वेताम्बरs a female; acc. to दिगम्बरs a male. पासे-पार्श्वे-Near. मुत्तूण Ger. मुक्त्वा-Leaving. तिसिय-तृषित-Thirsty. वावी-वापी-Well. St. 61. गोहा(धा)-An alligator, shark. दुःखे दुःखं etc.—'Miseries never come singly'; दुःखं दुःखानुबन्धि.

[15.] पन्नग-Snake. सुपण्ण(र्ण)-Eagle. महुरिमा-माधुर्यम्. निच्चिंता-निश्चिन्ता—Free from anxiety or worry. दवावए—Pres. 3rd per. sing. आ० पद fr. the causal. दइय-दयित —Lover, husband. दट्ठुमणा-द्रष्टुमनाः-Desirous of seeing, or meeting. अत्थिजण-अर्थिजन-Beggars. दाणसाला-दानशाला—Alms-house. तलार-तलवर—Officer

of the king; a police-officer. निज्जंत—Pres. part. pass. नीयमान—Being led. दंतगहियंगुली—*Note the custom*: Putting his fingeres in the mouth; cp. दांतीं तृण धरून M. मिल्लावेहि Imp. 2nd per. sing. fr. the causal of मिल्ल—an आदेश for मुच-मोचय—Release me, make me free. तुट्ट—त्रुटित—Broken. विरलीहूआ (°भूता:)—Ran away; a च्वी form. जुज्जइ-युज्यते—It is proper; Pres. pass. 3rd per. sing. रायधम्म-राजधर्म—Duty of a king. निग्ग(ग्र)ह—Chastisement, punishment. सिट्ठ-शिष्ट-Good; wise, learned. कीरइ-क्रियते—Pres. 3rd per. sing. pass. fr. कर. अव्ववत्था-अव्यवस्था-Disorder, chaos. मच्छसंतिओ- मत्स्यसंबन्धी or मात्स्य:—Pertaining to or belonging to fish. नाअ-न्याय—Analogy; a popular maxim, illustration. संतिअ-सत्क—Pertaining to. The analogy or the law of 'great fish swallowing small fish'; the law of 'might is right'; cp. मनुस्मृतिः—दण्डं दण्ड्येषु पातयेत्॥ यदि न प्रणयेद् राजा दण्डं दण्ड्येषु अतन्द्रितः। शूले मत्स्यानिवाभक्ष्यन् दुर्बलान् बलवत्तराः॥ खमियव्व-क्षन्तव्य Pot. pass. part. दुट्ठरोग-दुष्टरोग-A foul, or infectious disease. संकंत-संक्रान्त-Transferred. खत्त-खात-A hole or breach (in the wall). खणिऊण Ger. cp. खणून M. सार—Precious, valuable. St. 63. पारद्ध-प्रारब्ध-Began. St. 65. पावरिय P. P. P.—प्रावृत—Covered. इंगिय (त)—Gestures. °कुसल—One skilled in reading the thoughts of others; cp. आकारैरिङ्गितैर्गत्या ... गृह्यतेऽन्तर्गतं मनः। पच्चभिजाणिऊण-प्रत्यभिज्ञाय Ger.—Having recognised. बुज्झविअ-बोधित—P. P. P. fr. the causal of बुध—Awakened, enlightened; instructed. पाहुड-प्राभृत—Present. लंछिय-लाञ्छित—Marked, characterised. तूर-तूर्य. आऊरिय-आपूरित—Filled. दियंतर-दिगन्तर—Space between the quarters; sky. वज्ज-Thunderbolt; the weapon of Indra. It was made from the bones of the sage दधीचि. Indra killed the demon वृत्र with it. Formerly the mountains were supposed to have wings, and Indra lopped them off with his वज्र.

[16.] थेर-स्थूल—Big. अंसु-अश्रु. सिच्चंत-सिच्यमान Pres. part. pass.-Being sprinkled over. परुन्न-प्ररुदित—P. P. P.-Wept. पडु-पटु—Clever. पासं-पार्श्वम्-Near. बडुअ-बटु (क)-A boy, lad; (often used as a deprecatory term to show contempt). मूलाओ—

मूलात्—Right from the beginning. छुहा-क्षुधा. दाणाहिगारिणी—दानाधिकारिणी—One in charge of offering alms or charities. वीरुहा—A creeper. दिट्ठिया-दिष्ट्या (अव्यय)—Fortunately, luckily. वद्धाविज्जसि-वर्धाप्यसे Pres. pass. 2nd per. sing. fr. the causal of वृध्—You are to be congratulated upon. धिद्धी-धिक् धिक्-Fie. (on me)! इयरजण-इतरजन-Other i. e. ordinary or common person. विलक्खण(क्ष)ण-Extraordinary, unusual. लक्खण-लक्षण-Characteristics, marks, or signs. सामुद्दिय°-सामुद्रिक°—Science of palmistry; relating to marks on the body which are supposed to indicate good or bad future. आक्खिया-आख्याता—P. P. P.—Declared. उवलक्ख—To recognise. वच्छल—वत्सल—Affectionate. गोविऊण — Ger. fr. गुप् — Having concealed. वंचिया (ता)—Deceived, cheated. अंतिए (के)—Near. मुक्क (क्त)—P. P. P. fr. मुच्. वसणवडिय-व्यसनपतित—Fallen on evil days; one in adverse circumstances. धुवं-ध्रुवम्—Certainly. अवरदिसा-अपरदिशा—Western direction. उग्गमेज्जा—Pot. 3rd per. sing. 'Then in that case we might as well expect the sun to rise in the western direction'; i. e. the idea is as impossible as that! गुणसंचया-Store-house of all good qualities. चयंतो-त्यजन्—Pres. part. Nom. Sing. गिण्हामि etc.—'I shall take on myself all your sorrow; I shall relieve you of your sorrow.' किज्जामि—Pot. 1st. per. sing.—उ (ओ) यारण-अवतारण; explained as हर्षदान; cp. M. उतारा or उतरून टाकणें. When somebody arrives from a journey a piece of bread etc. is waved round the person and thrown away. खमेसु—Imp. 2nd per. sing. fr. क्षम् — Forgive. फुरिय-स्फुरित — Flashing, brilliant. निट्ठीवण-निष्ठीवन — Spitting; but this should not be translated literally in English.—'By kissing her forehead', or by wiping it with kisses. परामुट्ठ-परामृष्ट — Wiped off. भालवट्ट-भालपृष्ठ. St. 66. अक्क-अर्क-Sun. अनलउत्तिण्ण-अनलोत्तीर्ण-Coming out of fire. St. 67. ण्हविया-P. P. P. fr. the causal of ण्हा — Bathed. पवर-प्रवर—Excellent. अंसुय-अंशुक—Garment. परिहाविऊण—Ger. fr the causal of परि+धा (हा)—To put on, to wear; 'having dressed (her)'; cp. M. पेहेराव. St 68. भुवणपईव—भुवनप्रदीप—The lamp of the universe. St. 69. कज्जल — Lamp black; soot.

भायण-भाजन—Vessel, pot. वियंभिअ-विजृम्भित--Spread. लेस (श)—A particle. St. 70. वागरिय—व्याकृत—Said. अत्थमिअ-अस्तं + इत (P. P. P. fr. इ to go). सहज—Inborn, natural (सह जायते इति). पिहिअ (त)-P.P.P. fr. पि (अपि) + धा--Screened, covered. निब्भर-निर्भर-Filled with. ओसारिऊण—Ger. fr. the causal of अप + सृ—Having removed. वत्तं-वृत्तम् or वार्ताम्--News. ओणय-अवनत; cp. ओणवा M. उत्तरिज्ज—उत्तरीय—Upper garment. परामुस--To wipe off. पहवइ-प्रभवति--Prevails, is powerful. विही-विधि-Fate.

[17.] तरणि — The sun; कर — Rays; णियर -- निकर — Multitude. परिसा-परिषद् — Assembly. चारित्त-चारित्र -- Rules of conduct (of a Jain monk). मसाण--श्मशान — Cemetery. पडिमा — प्रतिमा -- A kind of penance, austerity; or a particular posture. चिया° -- चिता° -- Funeral fire. डज्झंत — दह्यमान — Pres. part. pass. धम्मज्झाण --धर्मध्यान — A type of auspicious meditation. सुमरंतो-स्मरन् — Nom. sing. fr. the pres. part.—Remembering. गरहंतो—Nom. sing. fr. the pres. part. of गरह (गर्ह्)—Censuring. पंचत्तं गओ-पञ्चत्वं गतः--Died; lit. was reduced to the five elements. अवधि--The third type of knowledge. It is inborn in the case of gods and hellish beings. By means of this knowledge they know their past as well as future; but its extent and scope is limited. पव्वज्जापडिवज्जावण — प्रव्रज्याप्रतिपादन — By making, or inducing me to accept (प्रव्रज्या). वरिसिऊण Ger. fr. वरिस (वर्षय्)—Having showered. पिक्खंतो-प्रेक्षमाणः—Nom. sing. fr. the pres. part. of पिक्ख (or पेक्ख). The miracle has its effect, and ऋतुपर्ण is converted to the Jain faith. सिणेह-स्नेह; णेह also °संदाणिअ-°तन्तुसन्दानित-Bound or tied by bonds or ties of affection. संदान—A chain, fetter. St. 71. घण (Adj.)-घन-Excessive, much. चिराओ—After a long time. The figure of speech is अतिशयोक्ति or hyperbole. St. 72. जउणा (or जउँणा)-यमुना. जण्हुकन्ना-जह्नुकन्या—The daughter of the sage जह्नु; जाह्नवी or गंगा. लग्गूण Ger. fr. लग्—Clinging to; clasping; M. लागून. St. 74. अंक—Lap.: आरोविऊण-आरोप्य—Ger. fr. the causal of आरुह—Having placed. जियंती-जीवन्ती—Nom. sing. fr. the pres. part. of जीव—

Living. St. 75. जग्गए—Pres. 3rd per. sing. आत्मनेपद fr. जग्ग—Is awake. अच्छंती—Nom. sing. fr. the pres. part. of अस्—To be. पिच्छिहिसि—Fut. 2nd per. sing. fr. पिच्छ—You will see or meet; cp. 'जीवन् भद्राणि पश्यति.' विसेसओ-विशेषतः—particularly; with special attention.

[18.] निगुंज-निकुञ्ज-Thicket. अच्छिन्न-Uncut. पक्ख-पक्ष-Wings. 'Like a mountain with its wings not cut off.' रिक्खंतो—Nom. sing. fr. the pres. part. of रिक्ख (रिंख्)—Moving. लक्खिजइ-लक्ष्यते—Pres. pass. 3rd per. sing. निमेस°-निमिषमात्रेण—Within the time required for the winking of the eyes; within a fraction of a second. कराल—Dreadful. उच्छलिय (त)-Tossed up; thrown up. पिंजर—Tawny, gold-coloured. नज्जइ-Pres. pass. 3rd per. sing.; it is a direct corruption fr. Sk. ज्ञायते. वंस-वंश—A bamboo tree. तडयडारवो—The cracking sound; an onomatopoetic term. भेरव-भैरव—Terrible. पलित्त—P. P. P.—प्रदीप्त. मत्तंड—मार्तंड—The sun. मण्डल—Arc, circle. निका (क्का) रण—Without any cause or reason. There are people who oblige others only with some motive or just to return an obligation. But the truly great people oblige others without any ulterior motive. अब्भंतर-आभ्यन्तर-Interior. अक्खित्त-Drawn, attracted. भोग—Body or hood. भोगी—Snake. °अविसए—°अविषये—Not within reach of; away from; free from. मुत्तुकाम—Desirous of leaving or placing. डक्क-दष्ट P. P. P.—Bitten. साहु कयं-साधु कृतम्—Well done! Said sarcastically. कयन्न-कृतज्ञ. सच्चं खु एयं (supply लोगवयणं)—The common saying is true! Cp. M. सापाला दूध पाजणें. सजीवं-सज्यम्; ज्या—A bow string. 'Like a bow which is strung'; i. e. curved, bent. खुज्ज-कुब्ज—Hump-backed; खुजा M. करह-करभ-A camel. सुहुम-सूक्ष्म-Small, thin. लम्बोय (द) र-Pot—bellied. बीभच्छ-बीभत्स—Ugly; nauseating. मुहा-मुधा—In vain; futile. लसंत—Shining. बंभ—One of the celestial regions. माया—Magic. खयखारक्खेव-क्षतक्षारक्षेप—Throwing or rubbing salt in a wound (क्षत); adding insult to injury; cf. जखमेंत मीठ चोळणें M. विरइय-विरचित-Arranged; brought about.

विरूवत्तण-विरूपत्व — Deformity. कडु-कटु — Bitter. 'Just as a bitter medicine is in the end conducive to good health, similarly you should regard this as a blessing in disguise.' किंकर—A servant. उवद्दविस्संति—Fut. 3rd per. plu. fr. उप+द्रु—To harm, to injure. तित्तिया—तावती or तावन्मात्रा—That much; all that. 'You are destined to enjoy the same kingdom as before'. चारित्त—चारित्र — Monkhood. पडिवत्ति—प्रतिपत्ति—Acceptance. बिल्ल—बिल्व—बेलफळ M. सरूवं अप्पणो—स्वरूपं आत्मनः; Note the tautology. फोडेज्ज—Pot. 2nd. per. sing. fr. फोड—To break open; split. देवदूस-देवदूष्य—Divine, heavenly garment. पलोइहिसि-Fut. 2nd per. sing. सइत्तणपहाणो-सतीत्वप्रधानः—Wherein her chastity played an important part.

[19.] नमिनाथ-21st तीर्थङ्कर. उम्मूलिय-उन्मूलित-Uprooted. आलाणक्खंभ-आलानस्तंभ-A pillar or post to which an elephant is tied. पवणफरिस-पवनस्पर्श—A touch of the breeze or wind. धूणिय-धूत—Shaken. °आसण-°आसन-(1) The seat, Houdah; (2) the front part of an elephant's body. सकुंत-शकुंत—A bird; शकुन्तला was so named because she was reared by शकुंत birds in the forest. पायार-प्राकार—A rampart. जं मग्गियं-यत् मार्गितं—Whatever is asked. मयगल-मदकल — Elephant; वंचण(न) — Avoiding. A fight with a mad elephant is a very common feature of the Jain stories. पुव्वासणे-पूर्वासने—In the ridge between the shoulders. कलाव-कलाप—The rope round an elephant's neck. खिविउण (Ger).—Having thrown. वाहिय-P. P. P. fr. the causal of वह-Driven, urged. करकलिय(त)-Carried in his hand. वारण-Elephant. नल does not bow down to the king दधिपर्ण, probably by sheer force of habit. He was not accustomed to salute anybody, being himself a sovereign monarch. वियक्खण—विचक्षण (Adj.) — Wise, learned; here used as a noun. The sentence is defective. सूरियपागा°—सूर्यपाका° — Cooked with the heat of the rays of the sun; 'Solar Cooker'. रसवई-रसवती—Kitchen; here used in the sense of 'cooking'; cp. रसोई H. and G. वेसवार D.—Spices or condiments; मसाला. थाली—स्थाली; cp. थाळी M. थाली H.

दिव्व–दिव्य––Divine, heavenly. कप्परुक्ख–कल्पवृक्ष–A desire-yielding tree. मणुन्न–मनोज्ञ––Pleasing, charming; here, 'delicious.' पगरिस–प्रकर्ष––Excellence (of cooking, or culinary art). पेसलया–पेशलता––Charm, delicacy. 'And the food does not merely delight the palate, but there is a pleasing sensation all over the body.' विरूव–विरूप––Deformed. दुग–द्विक––pair; अंतरिय(त)°––Being at a distance of; separated by (a distance of). आगम––Arrival. टंक––A stamped coin. से––तस्य Gen. sing. दिज्जउ––Imper. 3rd per. sing. fr. the passive of दा. पारद्धि–Hunting; cp. पारध M. explained as पाप+ऋद्धि–Where there is excess of sin.

[20.] हुंड––'One having an ugly or deformed body.' Nala assumes the name 'हुंडिक'––'Hunchback', as it was in keeping with his present state. सूययार–सूपकार––Cook. पासे–पार्श्वे––By the side of; near. विवन्न–विपन्न––Dead. अगुणन्न–अगुणज्ञ–– One who does not appreciate merit. कवडकूव–कपटकूप–A well, i.e. a store-house of deceit and wiles. St. 76. पारिज्जइ–पार्यते Pres. pass. 3rd per. sing.––शक्यते. St. 77. मित्तवित्ती–मित्रवृत्ति––On a friendly mission. पत्थावे–प्रस्तावे–On a proper or fit occasion; in some relevant context; in the course of conversation. पणिहि–प्रणिधि––Spy. गोवियप्पा–गोपितात्मा––In disguise; *in cognito*. with his identity concealed. हविज्ज–Pot. 3rd per. sing.

[21.] St. 79. शकुन — Omen, augury. दुगुणिअ + उच्छाअ— द्विगुणित + उत्साह — With his enthusiasm (for the mission) increased (doubled) on account of the auspicious omens. St. 80. कत्थ ... कत्थ = क्व ... क्व; 'There can be no comparison between'. The two particles are used to show great incongruity or difference between the two objects; 'they are as poles apart!' सरिसव–सर्षप––A mustard seed; मोहरी M. सरसु G. संपहारिऊण–संप्रधार्य Ger.––Having reflected, pondered over. दुहय–दोहा––Name of an अपभ्रंश metre; cp. दोहा H. St. 81. is in अपभ्रंश. जि–एव. भंति–भ्रान्तिः––Doubt. वणि––वने. गिज्जमाण–Pres. part. pass.––Being sung. संभार–संस्मृ.––To remember. करुणरस–Pathos. इट्ठियत्थ–ईहितार्थ–The desired object; the thing he had

in mind; Nala asked him what he meant by singing that दोहा repeatedly. पज्जंत-पर्यन्त or अवसान-End. विप्प-विप्र-Brahmin. पच्चल D. capable of--समर्थ; it is possible to derive the word from प्रति + अलम्. कवलिय (त)—Devoured; P. P. P. fr. the denominative of कवल—A morsel. तिमि--A kind of fish. बक—Crane; बगळा M. पिम्म-प्रेमन्. पडिवत्ती-प्रतिपत्ति -- Honour, reception. °मूलो—Beginning with, commencing from. वुत्तंत-वृत्तान्त-History, news. St. 83 अच्चब्भुय-अत्यद्भुत-Miraculous; wonderful. आलिय-अलीक-False. 'Under pretext of a second स्वयंवर,' apparently permissible; cp. नारदस्मृति :—

नष्टे मृते प्रव्रजिते क्लीबे च पतिते पतौ ।
पञ्चस्वापत्सु नारीणां पतिरन्यो विधीयते ॥

हक्कार-आकारय--To invite. लुद्ध-लुब्ध—Desirous. दिज्जंतिं—दीयमानाम् — Acc. sing. fr. the pres. part. pass. of दा—Being given away (in marriage). हिययन्नु—हृदयज्ञः—Knowing the heart of. नलस्स पेरंतस्स—Genitive Absolute; with Nala driving them.' रय—Speed. आसन्न—Close, at hand; जवळचा दिवस. थी — स्त्री. परिभव—Insult. पच्चूसे—प्रत्यूषे—In the morning; न तीरइ-न तीर्यते = न शक्यते. मीण-मीन—Fish. थोय-स्तोक—little; scanty. अरइ-अरति—Distress, dejection. पुरिसंतर-पुरुषान्तर—Another man; अन्नो पुरिसो (क. धा.); cp. वेषान्तर, भाषान्तर etc. मइ विज्जमाणे-मयि विद्यमाने— While I am alive. विज्जमाण—Pres. part. छहिं—Instr. plu. पसंगेण etc.—I shall also, on this occasion, be able to meet her. तम्म—To pine. चिगिच्छा-चिकित्सा — Medical treatment; curing, healing. सुरपुर—The city of gods. *Note the Euphemism* for 'Nala is dead.' अंतरे—In between; the time interval is only six praharas! निव्वुइ-निर्वृति — Contentment, happiness. जच्च-जात्य — Of noble breed, or good extraction; pedigree horses'. खेयर-खेचर—A demi-god. जहुत्त-यथोक्त — As mentioned. पगुणं काऊण—Having put it in proper order; having made it fit. St. 84. थइयाइत्त-स्थगिकावत्—A betel-box bearer. [स्थगिका—Office of a betel-box bearer]. चामरकर—A chowrie-bearer. St. 85. कडियड-कटितड—Waist. सुमरण-स्मरण. खेडए—Pres.

3rd per. sing. A. P. fr. खेड–an आदेश for कृष्; or from खेटय्—To drive. St. 86. चोइज्जमाण–Pres. part. pass. fr. चोय–Being pressed or urged. St. 87. उद्धूअ–उद्धूत—P. P. P.—Shaken off; carried away. ओयारण–अवतारण—हर्षदान; see notes above. मज्झिम–मध्यम—Of a middling stock. वर–पर — Exceeding, more than. अक्खरुक्ख–अक्षवृक्ष—The बिभीतक tree; बेहडा M. जत्तिय–यावत् or यावन्मात्र; जितकीं M. गण — To count. नियत्तंतो—Returning; on our return journey. कोउग–कौतुक — Wonder, miracle. दंसिस्सं—Fut. 1st per. sing. fr. the causal. कालक्खेव–कालक्षेप—Loss of time, delay. पुरओ–पुरतः—In front of, before. अच्छेर–आश्चर्य; also अच्छरिय and अच्छरीय. पाडेहि— Bring down; Imper. 2nd per. sing. fr. the causal of पड. मुट्ठिघाअ–मुष्टिघात–A blow of the fist. तित्तिय—तावत् or तावन्मात्र; तितकीं M. फलसंखा–विज्जा–The lore or science of telling the number of fruit (and leaves) on a tree by a mere look at them (फलसंख्याविद्या).

[22.] रयणीविराम–रजनीविराम—Close or end of night; dawn. *Note the dream of* दमयन्ती *on a former occasion, while asleep in the forest.* सुविणअ–स्वप्न (क)–Dream; (other forms are–सिविण, सिमिण and सुमिण). It is believed that dreams witnessed in the early hours of the morning bear quick fruit (सद्यः फलदायी). विहिपुव्वं–विधिपूर्वम्—Preceded by proper rites and ritual: i. e. after performing the morning duties etc. and washing hands and feet. चूयपायव–चूतपादप — Mango tree. झत्ति–झटिति–Suddenly. मायंद–माकन्द--Mango tree. परिरंभिअ--Embraced. आवास--Residence. पडिवत्ति–प्रतिपत्ति--Reception; honour. आइट्ठ–आदिष्ट—Ordered. उवरोह (उपरोध)—Favour; pressure, importuning; (आग्रह M.). परिक्खा–परीक्षा — Test. फरिसिय–स्पृष्ट —Touched. पुलय–पुलक--Horripilation, bristling of the hair: रोमांच. जइ पुण etc.–दमयन्ती is expressing her keen desire–'How I wish this test also comes out successful.' उज्जअ–उद्यत--Ready, prepared; 'one who is (merely) bent upon (giving pain to others).' तित्तिएण–तावता--By that much. कक्कोडय D.—Cucumber; काकडी M. उक्कंटय–उत्कण्टक-- (1) Prickly, thorny; (2) full of horripilation. Like the exterior of a cucumber

(काकडी or कारलें) which is prickly, her body became covered with horripilation. °अब्भंतर-आभ्यन्तर - Interrior. परिहिऊण-परिधाय —Ger. fr. परिहा (धा)—Having put on.

[23.] डामर N.—A surprising sight. Adj.—Wonderful, beautiful.

[24.] मिलिऊण-Ger.— Having gathered together; मिळून M. परिगअ (त)--Surrounded. चिक्कार-चीत्कार—Noise; generally of animals; an onomatopoetic expression. कहाविय—P.P.P. fr. the causal of कह—Informed. कवलिय (त)—P. P. P. fr. the denominative (नामधातु) of कवल—Eaten up; filled with. कलेवर-Body. St. 89. मंसल-मांसल—Fat; सुकृत-Merit. St. 92. पाहुड-प्राभृत-Present. विब्भल विह्वल—Distressed. The god निषध, father of नल, again comes down to enlighten him, according to his promise. St. 94. राग — Passions. तक्कर-तस्कर — Thief. लुंटिज्जंत — Pres. part. pass. — Being robbed. विवेयसव्वस्स—The most valuable and precious possession, all-in-all, viz. विवेक. सो न होसि etc.; cp. लहंति पुरिसा न ते पुरिसलिहं । 'Are you really a man'? संजम—Self-control; the vows of ascetics; it is regarded as the fruit of the tree of human birth. St. 96. विमलावहि-विमल+अवधि-Endowed with *pure* अवधि knowledge (as opposed to विभङ्गावधि). सम्यग् दर्शन, सम्यक् ज्ञान and सम्यक् चारित्र—These are regarded as the 'Three Jewels' (रत्नत्रय) in Jain Philosophy. St. 97. पंजलि-प्राञ्जलि-With folded hands. St. 99. अट्ठावय-अष्टापद—कैलास or मेरु पर्वत. St. 100. परचक्क—Foreign invasion. संगर--Battle. कम्मण—कार्मण— Winning over by magic etc; cp. वशीकरण. दिसिरमणि— Ladies in the form of quarters दिग्वधू. पसंत-प्रशान्त— Serene. महूसव-महोत्सव. पउण-प्रगुण —Generally it means, 'Skilful, efficient' etc.; here 'capable of causing'. असउण-अशकुन—A bad omen. कुञ्जर—Elephant. जूह-यूथ—Herd, flock. बारस-द्वादश. घडिआ-घटिका—A measure of time supposed to be equal to 24 minutes. विडंबिअ-विडम्बित-Mocked, ridiculed. अवयंस-अवतंस--An ornament. 'The idols of जिन which are the replicas of the idols on the अष्टापद mountain.' वियलिअ-

विगलित—Dropped down. जीवदया°—A religion whose cardinal principle is compassion towards creatures. आ जम्माओ-आ जन्मनः—Right from birth. अविद्ध°—Not pierced with; never penetrated by; (cp. the word अविंध for Muslims). पडिलाहिओ—P. P. P. fr. the causal—Offered, provided with. दविण—द्रविण—wealth. किवण-कृपण—Miser. जत्तओ-यत्नतः—With effort.

[25.] धम्मथिरीकरणत्थं-धर्मस्थिरीकरणार्थम्—To strengthen faith in religion. सासण°-शासनदेवता—The Goddess of Learning. पमाण—Proportion. महिमा—Festivity. तित्थ-तीर्थ—Holy place. जिणं जिणं पडुच्च-जिनं जिनं प्रतीत्य—With reference to each and every जिन. आयंबिल-आचाम्ल—A particular fast; 'आंबिल ओली'. In all she observed 24 × 20 = 480 आयंबिल fasts.

St. 101. जुग्ग-युग्म—A pair. St. 102. ण्हवण—Bathing. बलि-Offering. St. 103. निलाड-ललाट-Forehead. तप्पुण्ण°-Those Tilakas were so to say the flowers of the tree of her merit. St. 104. चारण—A monk, having the power of moving in the sky. जहारिहं—Proper, suitable. उज्जवण-उद्यापनम्—The concluding ceremony of a vow or penance. St. 105. कयकिच्च-कृतकृत्य—One who has done one's duty; fulfilled one's purpose in life. जीयं-जीवितम् (जीइयं→जीयं). St. 106. भिन्नसरीर etc. 'One mind in two bodies'. St. 107. मरणधम्मत्तणेण-मरणधर्मत्वेन; cp. मरणं प्रकृतिः शरीरिणां विकृतिर्जीवितमुच्यते बुधैः। रघुवंश. समए-At the proper time. समाहि°-समाधिमरण-A peaceful death. अणुमरिउं-अनुमृत्य—Dying after him. जोण्हा-ज्योत्स्ना. कियच्चिरं-How long. St. 109. चविउं-च्युत्वा-Having fallen down. बहली-बाह्लीक-A country situated to the North of भारतवर्ष. विसय-विषय—Country. St. 110. आभीर—A cowherd. St. 111. बाहिं-बहिः. चारेइ—Pres. 3rd per. sing. fr. the causal of चर—Grazes; cp. चारणें. St. 112. घण (न)—Plenty, profuse. सिरोवरिं—Over the head. St. 113. किस-कृश—Lean, emaciated. काउस्सग्ग—कायोत्सर्ग—Giving up all bodily care and attachment and being absorbed in deep contemplation or meditation. गिरिंद-हिमालय. निक्कंप-निष्कम्प-Motionless. St. 114. वुट्ठिकट्ठं-वृष्टिकष्टं-The उपसर्ग or pain due to shower. नियत्त-निवृत्त—Stopped. नवरि-केवलम्—Only. St. 117. दुग्गमा-दुर्गमा—Difficult to

walk or tread upon. पुहवी-पृथ्वी, (पुढवी also). धन्य offers the monk his own conveyance viz. a buffalo. St. 118. सणियं (शनैः Adv.)-Slowly. Because a monk must be very careful in his walking; he must not walk briskly; cp. ईर्यासमिति—Carefulness in walking, so as to avoid injury to living beings. St. 120. पारणय (क)—Breaking the fast; पारणें M. St. 121. °पासे-°पार्श्वे—Near. वरिसाकाल—वर्षाकाल—Rainy season. A Jain monk is normally allowed to stay in a village for one night, and in a city for three nights. He must be always moving about from placə to place. But during the चातुर्मास or the four months of the rainy season, he has to stay in one place only as during the rainy season his movements are likely to cause injury to living creatures. St. 123. जुयल-युगल—Twins; cp. जुळें M. वासणा-वासना—Desires. St. 124. खीरडिंडीर—Name of a particular type of god. St. 127. गंजिय—गञ्जित — Harassed, defeated; cp. M. गांजलेला. दमयन्ती could not be molested or troubled because of her penance in the past.' विसेसतव-विशेषतपः—Special fasts or austerities. St. 129. संवेग—Desire or craving for मोक्ष. St. 130. सुय-श्रुत-Scriptures. परीसह-परि(री)षह — Bodily sufferings; physical hardships. These are twenty-two in number, viz. hunger, thirst, heat, cold etc. नल, however, finds it hard to practise the vow of ब्रह्मचर्य or celibacy. St. 131. राय-राग—Passion. दुज्जयत्तणओ-दुर्जयत्वात्—Because it is difficult to conqueı; because of the unconquerable nature (of passions). But when नल finds that he cannot observe the vows, he decides to undertake the अपच्छिममारणंतियसंलेहणा—the last or final fast unto death.

St. 133 & 134. We are now told the future births of नल and दमयन्ती, as the story would not be complete unless the souls are liberated. विराहण-विराधन—Violation; breach, नीय-नीच—Low.

Appendix-A

The story of नल as narrated in the महाभारत, वनपर्व, Section LII ff.

Once while the पाण्डवs were spending their period of exile in the forest, a sage named बृहदश्व visited them. युधिष्ठिर complained to him that he was the most wretched and miserable creature alive. Thereupon the sage narrated to him the history of king नल, who had also like him lost his entire kingdom in gambling and who suffered even more hardships than the पाण्डवs.

There was a celebrated king of निषधs by name वीरसेन. He had a son named नल. He was very strong and handsome, well-versed in the knowledge of horses, and possessing every accomplishment. But unfortunately he was very fond of dice (द्यूत).

There was also a king of विदर्भ named भीम. By the favours of the sage दमन he got four offsprings, whom he named as, दमयन्ती, दम, दान्त and दमन. दमयन्ती was a paragon of beauty. नल and दमयन्ती felt drawn towards each other on listening to the mutual praises by the bards of their countries, and thus it was a case of 'Love even before first sight.'

Once नल happened to see in his palace gardens swans with golden wings, and he succeeded in catching one of them. The swan, in human speech, beseeched the king not to encage him. In return he promised to help नल in winning the affections of दमयन्ती. नल released him, and the swan, true to his word, flew towards the country of विदर्भ, and there, alighting in the apartments of दमयन्ती he praised नल so much, that the

princess fell madly in love with नल. And she implored the bird to carry back to नल her message of love.

King भीम, on seeing his daughter in that condition, decided to hold a स्वयंवर. All the prominent kings and princes were invited, and they came to the capital of विदर्भ in all their pomp and glory. The news of the स्वयंवर was communicated to इन्द्र by the sage नारद; and he, along with अग्नि, वरुण, यम and other gods, decided to attend it. On their way to विदर्भ they met नल and were astonished to find a mortal possessing such divine beauty of form. They then requested नल to be their messenger of love to दमयन्ती. नल in his magnanimity consented, though he himself was a suitor for her hand.

नल on the strength of the supernatural powers bestowed on him by the gods, entered the closely guarded apartment of दमयन्ती and conveyed the message of gods to her. But दमयन्ती was firm in her resolve to choose नल for her husband. The gods and नल then attended the स्वयंवर.

दमयन्ती then entered the pandal, and the names of various kings were proclaimed one after another. But when नल was announced, there was a very perplexing situation. There were five नलs instead of one, for the four gods also had assumed नल's form. दमयन्ती then fervently prayed and implored the gods to reveal to her the form of the real नल, and the gods, being convinced of her unswerving devotion to and love for नल, revealed their divine forms. She then chose नल for her husband. There was a mixed feeling of joy and sorrow among the assembled princes, while the rest congratulated her upon her fitting choice. The gods bestowed eight boons upon नल and departed to their celestial abodes.

After the wedding, नल went to his country accompanied by दमयन्ती. He lived happily with her for many

years, and a son and a daughter (इन्द्रसेन and इन्द्रसेना) were born unto them.

While the gods were returning, they met कलि and द्वापर, who were going with the intention of attending the स्वयंवर. On being informed that it was over and that दमयन्ती had chosen नल for her consort, कलि was furious, and with the aid of द्वापर he decided to ruin नल. With this evil resolve he came to the capital of निषध and was watching नल for twelve long years to find a drawback in him. At the end of that period he found the opportunity he was waiting for. नल once recited his evening prayers without washing his feet. Immediately कलि entered his person. कलि then goaded पुष्कर to challenge his brother नल at a gambling duel. नल could not refuse the challenge and the game started. Not heeding the advice of दमयन्ती his counsellors and the citizens, नल persisted even though he was being worsted. दमयन्ती then sent for वार्ष्णेय, the trusted charioteer of नल, through her maid of honour बृहत्सेना, and bade him take her son and daughter to विदर्भ to her father's place.

At last नल lost everything in dice, and then he set out with दमयन्ती, both clad in single garment. They spent three days and nights on the outskirts of their former capital, but nobody paid any attention to them for fear of incurring the wrath of पुष्कर. Then नल chanced to see some birds with golden plumage and in order to catch them, he covered them with the only piece of cloth on his body. The birds, however, flew in the sky along with the garment, for they were the Dice (i. e. द्वापर) in disguise. नल was thus reduced to stark nakedness ! नल then suggested to दमयन्ती that she should go to विदर्भ, but she would not go alone. They then wandered in the forest, नल sharing half of her garment. Later on, they came to a traveller's shed where, weary with walking on foot, दमयन्ती

fell asleep. And then नल, reflecting on their plight, decided to leave her alone, and wander elsewhere. He perceived in the shed an unsheathed sword, and by means of that he cut off half of her garment, and then he went away. But he returned immediately, being unable to forsake her all alone in the night. At last, (कलि won and) नल abandoned his wife and departed.

Damayantī's lone journey: Next morning, finding herself alone in the shed, दमयन्ती lamented piteously, and then set out in search of नल. She came to a forest. There she was caught by a python. A hunter, hearing her loud cries, rushed to the spot and rescued her. She then narrated to him her long tale of woe. The hunter, on seeing her ravishing beauty, was inflamed with passion. But when he made advances to her, दमयन्ती cursed him, and he fell down lifeless on the ground. She then wandered through the forest fraught with every danger, all alone, protected only by her virtue. She then inquired of all beasts, rivers and mountains, whether they could supply her any information about नल. At last she came to a hermitage. The ascetics asked her, "Are you the presiding deity of this forest, river or mountain ?" She then narrated to them her history and her sufferings. She also declared, that if she did not meet नल in a few days, she would renounce the body. The ascetics assured her a bright future, her meeting with नल, and her regaining the lost kingdom and suddenly vanished. She was amazed, wondering whether it was all a dream.

She then met a group of travelling merchants. On seeing them, she suddenly ran in their midst. But seeing her dishevelled form the merchants were scared away, wondering whether she was a demoness. दमयन्ती told them her sad tale. She learned from them that the caravan was bound for the capital of सुबाहु, the king of चेदि. She then

accompanied the caravan. While they encamped for the night, the caravan was attacked by wild elephants. A pandemonium ensued and many persons were killed. Some of the merchants thought that it was on account of दमयन्ती —a demoness in disguise—that they were visited by that calamity, and they therefore decided to kill her the moment they saw her. On hearing their outbirsts and exclamations, दमयन्ती fled from the caravan, and came to the capital of सुबाहु. While being pursued and harassed by the urchins in the city, she was seen by the mother-queen, who ordered her maids to bring दमयन्ती to her. On being questioned by the queen, she narrated her story, but without disclosing her identity. दमयन्ती consented to stay there on condition that she will not eat the remnants (leavings) of food, will not wash anybody's feet, and that nobody shall molest her. The queen consenting, दमयन्ती stayed there acting as सैरन्ध्री to princess सुनन्दा.

नल, after deserting दमयन्ती, came to a forest where he saw a mighty conflagration that was burning everything before it. And there he heard the voice of an unseen creature beseeching his help. It was a snake, by name कर्कोटक. The snake told its history to नल. The sage नारद had cursed it that it will remain immobile until नल removed it. And that was why the snake could not move. The snake then became as small as a thumb, and then नल carried it away from the fire. As नल was on the point of dropping it down, कर्कोटक requested नल to carry it a few steps more, counting the steps as he went. At the tenth step, (as नल counted and said दश,) the cobra bit him, and his form suddenly underwent a change, and he became deformed. The cobra assumed its original form and addressed नल as follows:— "I have wrought this change in you so that people shall not recognise you. And that कलि, who is residing in your body, shall hence-

forth live in great pain owing to my deadly poison. You will not come to harm from any animals, or demons etc." He then advised नल to go to king ऋतुपर्ण of अयोध्या, under the assumed name of बाहुक and present himself before him as a charioteer. He also told him that the king, who was an expert in playing at dice, will give नल his skill in dice in exchange for his knowledge of horses (अश्वविद्या). Assuring नल that he will regain his lost kingdom and prosperity, and will be united with his wife and children, the god vanished.

नल accordingly went to अयोध्या and presented himself in the court of ऋतुपर्ण who immediately took him into his service. नल told him that besides possessing अश्वविद्या he was also adept in cooking (सूर्यपाक). नल was made the superintendent of the royal stables, with वार्ष्णेय and जीवल working under him. Every evening नल used to recite the following verse: " Where lieth that helpless one, afflicted with hunger and thirst, and worn with toil, thinking of that wretch! And on whom doth she now wait?" जीवल once asked him what he meant, and to whom did he refer by that couplet. नल told him the outline of his story without disclosing his identity.

भीम, on hearing about the calamity that had befallen नल and दमयन्ती, sent out men in search of both of them, promising rich rewards to him who succeeded in finding them out. A brahmin named सुदेव, during his search, came to the city of चेदिs. There he saw and recognised दमयन्ती. He then went to her and told her that he had come there in search of her. She also, on recognising him as her brother's friend, burst into tears. The queen-mother learned from the brahmin details about her maid-of-honour. He told her that दमयन्ती could be identified by an excellent mole between her eyebrows, resembling a lotus, and which she possessed right from her birth.

It was an indication of prosperity and wealth. सुनन्दा then washed the dust on the forehead of दमयन्ती and the mole became visible, like the moon emerged from the clouds. The queen-mother embraced her affectionately, declaring that she was her niece. दमयन्ती then went to her father's couutry with a large escort. भीम then sent out thousands of brahmins to comb the country for नल. They were asked to recite the following lines :—

"O Beloved Gambler! where hast thou gone cutting off half of my garment, and deserting thy dear and devoted wife, asleep in the forest?" And if anybody answered, that person was to be watched. After a long and weary search, a brahmin named पर्णाद् returned and informed दमयन्ती that when he visited अयोध्या and appeared before भङ्गसुर and king ऋतुपर्ण, he recited the verses as he was commissioned; but nobody except an ugly looking charioteer paid any heed to him. The charioteer, however, looked much concerned and inquired after her again and again. He was skilled in driving horses with miraculous speed, and also was well versed in the art of cookery (सूपपाक). On hearing these words दमयन्ती, with the consent of her mother but without her father's knowledge, sent सुदेव to अयोध्या with the following message :—"दमयन्ती is holding another स्वयंवर. The day fixed for it is to-morrow. Please, therefore, go there without delay." ऋतुपर्ण, on receiving that message, requested बाहुक to take him to विदर्भ within tweneyfour hours. नल was filled with grief at the news. But he wanted to ascertain the truth for himself and so decided to take his master there within the allotted time. Then ऋतुपर्ण, नल and the charioteer वार्ष्णेय mounted the chariot to which excellent steeds were yoked, and left for विदर्भ. The king was amazed at the speed of the horses. And he was wondering in his mind whether बाहुक was मातलि or शालिहोत्र or नल himself in disguise. Then the upper

garment of ऋतुपर्ण slipped down from the chariot and he asked बाहुक to stop for a moment. But he replied, "Your garment lies far away. We have travelled one hundred Yojanas from there." ऋतुपर्ण on seeing a बिभीतक tree said to बाहुक, "Behold my proficiency in calculation. I can tell you the exact number of fruit and leaves on this tree." नल then verified the number by actual calculation and to his surprise it was exactly as ऋतुपर्ण had declared. नल then requested the king to teach him his miraculous power of calculation and his proficiency in dice, in exchange for the अश्वविद्या. As soon as नल mastered the secret of dice कलि came out of his body, where he was residing in great pain, owing to the poison of the snake कर्कोटक, and on being graciously forgiven by नल, entered the बिभीतक tree. From then on, the tree fell into disrepute.

ऋतुपर्ण then reached the gates of कुण्डिणपुर. Both भीम and दमयन्ती recognised the clatter to be like that of नल's chariot, and दमयन्ती was filled with anxiety and eagerness to meet नल. ऋतुपर्ण was well received by भीम but he found no preparations of स्वयंवर in the capital. His surprise could well be imagined when भीम asked him the cause of his visit. But ऋतुपर्ण regained his balance of mind, and told him that he had come only to pay a courtesy call on भीम. The latter, however, was not quite satisfied with the reply, but he gave him a royal reception. दमयन्ती then sent her friend केशिनी in search of नल not recognising him in the form of the ugly charioteer, बाहुक. She approached बाहुक and tried to get all the information from him. नल told her that he was बाहुक, ex-charioteer and ex-cook of king नल, but now in the service of ऋतुपर्ण who had come there to attend the second स्वयंवर of दमयन्ती. On being pressed for information regarding नल, बाहुक told her that nobody except नल—and she, who is his second half,—knew his whereabouts. केशिनी then repeated the

same verses that were recited by सुदेव, the brahmin who had visited अयोध्या before. नळ also repeated his answer; but oppressed with grief he could not restrain his tears. केशिनी then reported the whole incident to दमयन्ती, who asked her to keep a close watch on the activities and behaviour of बाहुक. केशिनी was surprised at the almost divine and supernatural powers of बाहुक, and especially his mastery over elements. He merely held a handful of grass in the sun, and it suddenly started blazing. दमयन्ती then asked her to bring to her a dish of food cooked by him and on tasting that, she was convinced that he was नळ himself. She then sent her children to him. नळ embraced them affectionately and began to weep. But he told केशिनी that the twins reminded him of his own children. He also warned her not to visit him, a stranger to the city, too frequently, as otherwise people would entertain suspicions about them. दमयन्ती at last decided to identify नळ herself, and with the consent of her parents, she invited बाहुक to her apartments. After they were convinced about each other's love, he remembered the cobra कर्कोटक, and wearing the garments (given by him), he assumed his original form. Thus, in the fourth year of separation from each other, the couple was happily united again.

The whole city then put on a festive appearance. ऋतुपर्ण was also glad to hear that नळ and दमयन्ती were reunited and asked नळ to forgive him.

Shortly afterwards, नळ left for his native city with only a few followers. He challenged पुष्कर to a gambling duel, the stakes being all his property and life including दमयन्ती, against the life and kingdom of पुष्कर. And the latter had to accept the challenge. नळ won back his kingdom with a single throw of dice. But he graciously

forgave पुष्कर and set him free, giving him his share in the property.

नल then lived long and happily with दमयन्ती enjoying the kingdom, and becoming one of the most illustrious (पुण्यश्लोक) monarchs of जम्बूद्वीप.